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PUBLISHER AND EDITOR
Lisa Roma Trompeter

MANAGING EDITOR
Russell Kerr

ASSISTANT EDITOR
Mary Craig

ASSOCIATE EDITORS
Dosha Devries Leon Carson
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FOREIGN EDITOR
Curtis E. Rice

ART AND PRODUCTION
Michael Rostock Lillian Kraff

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REPRESENTATIVES: NORTH & SOUTH AMERICA: CHIGAGO: Dosha Dowdy Devries, office, 224 S. Michigan Ave. (HArrison 7-6332-3). LOS ANGELES: Dr. Arthur W. Wolf, Los Angeles Conservatory of Music and Arts, 8901 Sunset Blvd., editorial representative; Mrs. G. Smith-Healy, 230 South Vendome, Los Angeles 57 (DUnkirk 3-8581), educational representative; Dorothy Bersin, promotion, 1354 N. Harper Ave., Los Angeles 46, (HOllywood 7-5191). SAN FRANCISCO: Alan Campbell, 3124 Divisidero. FORT WORTH: Serge Saxe, 57 Westover Terrace, Fort Worth 7, Tex. CLEVELAND: Rose Widder, 2713 Lancashire Rd., Cleveland Heights 18. BOSTON: Jules Wolffers, 1572 Beacon St., Waban 68, Mass. CINCINNATI: Louis Johnen, 3355 Morrison Ave. PHILADELPHIA: Samuel L. Singer, 1431 Greywall Lane. WASHINGTON, D.C.: Gerson Nordlinger, Jr., Woodley Park Towers. Constance Mellen, 2913 Dumbarton Ave., N.W. PITTSBURGH: Ralph Lewando, 121 Elysian Ave. DETROIT: Ernest J. Gilbert, 20010 Ardmore St. OKLAHOMA CITY: Louis May, Cravens Bldg., Oklahoma City 2. BIRMINGHAM: Alice Graham, 1124 S. 20th St. SEATTLE: Jo Ann Davis Patterson, 3302 78th Place, Bellevue, Wash. PORTLAND, ORE.: Mrs. Erna E. Hoefs, 4126 S. E. Hawthorne Boulevard, Portland 14, Ore. CANADA: Ezra Schabas, 127 York Downs Drive, Toronto, Ont.; Lauretta Thistle, 235 Belford St., Ottawa 3, Ont.; Eric McLean, 1600 Selkirk Ave., Montreal, Que.; Ida Halpern, 2050 Wallace Crescent, Vancouver, B. C.; Ken Winters, St. Philip's Church, Norwood, Winnipeg, Man. MEXICO CITY: Charles Prescott Poore, Edificio Condesa H/3 (11). BUENOS AIRES: Leopoldo H. Frias, Avda. Julio Roca 546.

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NORWAY: Ragnvald Bjarne, Bygde alle 54, Oslo. ENGLAND: Noël Goodwin, c/o *Daily Express*, Fleet St., London, E.C. 4. AUSTRIA: Gerhard Brunner, Pfeilgasse 4-6/613, Vienna VIII. BELGIUM: Francis de Bourguignon, 103 Rue General Leman, Brussels. FRANCE: Suzanne Demarquez, Rue de Madrid 25, Paris VIII. GERMANY: Horst Koegler, Neidenburger Alee 36, Berlin-Charlottenburg 9. ITALY: Gisella Selden-Goth, Viale Michelangelo 37, Florence. NETHERLANDS: Leny Noske-Friedlaender, 7 Van Imhoffstraat, The Hague. ISRAEL: Dr. Peter Gradenwitz, P.O.B. 6011, Tel-Aviv. SWEDEN: Eric Diefenbronner, P.O.B. 5115, Stockholm 5. TURKEY: Metin And, Atatürk Bulvari 369, Ankara. AUSTRALIA: Austin Goldberg, 24 Trevellyan St., Cronulla, Sydney, N.S.W. JAPAN: Heuwell Tircuit, 187 1-cho, Nishi-Ogikubo, Suginami-Ku, Tokyo.

Divine Discontents

At this time of year when schools and studios are conferring degrees and honors upon music students about to embark upon professional careers, we are deeply impressed with the quantity as well as the high quality of our new crop of potential artists in both the creative and performing categories of music.

The great artists of the past and present serve as an inspiration and a challenge to each succeeding generation, and these younger, potential professional artists sometimes wonder if they have the qualifications for greatness. Herein lies the crux of the matter.

It seems that although many are equally gifted and prepared for their careers, there persists in some that mysterious, driving inner urge for perfection—a sort of Divine Discontent which forces them to explore further with constant effort and practice to perfect themselves more and more thoroughly.

• • •

We are all familiar with the lives of composers who reached new forms of expression because they were driven by some inner urge to break through confining forms of their day or the hampering circumstances of their own lives.

We marvel that Beethoven's deafness in his later life, which would have silenced a faint soul, only drove him to efforts that resulted in the writing of music envisioned by the "inner ear," such new tonal conceptions as are shown in his final String Quartets and Ninth Symphony. And thus the way was laid for the art of the future because of noble souls' discontent with hampering circumstance.

A modern case in point was recently told us by a friend of Madame Rosina Lhevinne, Van Cliburn's teacher, who related that Cliburn practiced and studied Ravel's Concerto for the left hand while the injured finger on his right hand was healing.

This self-discipline seems to us to make the indefinable difference between being a good artist and a great artist. We welcome more Divine Discontents!

Lisa Roma Trompeter

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June, 1959
Seventy-ninth Year

NOTHING BUT THE NEWS

Stadium Concerts Assured After Pact with Union

The six-week Stadium Concert series at Lewisohn Stadium will extend from June 22 to Aug. 1, and will include 28 events. A new two-year pact with Local 802, American Federation of Musicians, was signed by the management on May 1 which provides for two weeks in which there are only four concerts, instead of five, and a guaranteed open date for the players. Next season there will be four concerts a week for seven weeks.

This year's series is led by Leonard Bernstein; Carlos Chavez and Alfred Wallenstein, making their Stadium debuts, each in three concerts; Josef Krips, in four events; Thomas Scherman, in four; Alexander Smallens, in his 31st Stadium season, in three; Julius Rudel and Alfredo Antonini, in two each.

Instrumental soloists announced for the season include Claudio Arrau, Harold Cone, Henri Deering and Earl Wild, pianists, John Corigliano, Mischa Elman, Zino Francescatti, Jeanne Mitchell, Michael Rabin and Joseph Szigeti, violinists.

The singers listed include Licia Albanese, Irene Jordan, Graciela Rivera and Camilla Williams, sopranos; Nell Rankin, mezzo-soprano; Claramae Turner, contralto; Kurt Baum, Jan Peerce, Rudolph Petrak, Robert Rounseville, William Tabbert and Richard Tucker, tenors and Todd Duncan, Robert Merrill, Jack Russell and Martial Singher, baritones.

Son to the Eugene Kashes

Mr. and Mrs. Eugene Kash of Montreal announce the birth of their third child, a son, on April 25 in that city. Mrs. Kash is the internationally known contralto, Maureen Forrester.

New York Critics Hold Elections

The New York Music Critics Circle held its annual elections at the Harvard Club on May 4. Francis D. Perkins, of the Herald Tribune, was elected chairman for the coming season. Irving Kolodin, of the Saturday Review, was named vice-chairman. Eric Salzman of the New York Times is the secretary, and Arthur Holde, of Aufbau, was re-elected treasurer. Julius Rudel, general director of the New York City Opera Company, was guest of honor at a luncheon that followed.

PRESIDENT EISENHOWER *breaks ground for the New York Philharmonic Hall at the new Lincoln Center for the Performing Arts. For the ceremony on May 15,* LEONARD BERNSTEIN, *the orchestra's director, was the "emcee" and led the musical forces in an opening "Fanfare for the Common Man" by Copland, and other music.*

NBC Opera Is Seeking Young Don Giovanni

The NBC Opera Company will open its season in November with a two-hour color production of Beethoven's "Fidelio," Samuel Chotzinoff, producer, has announced. A two - and - a - half hour presentation in April of Mozart's "Don Giovanni" is planned in a new English translation which W. H. Auden and Chester Kallman have been commissioned to make. Mr. Chotzinoff is seeking "an able baritone in the twenties to do the title role, who will look the part." Other productions will be a mid-winter presentation of Mascagni's "Cavalleria Rusticana" and the annual December showing of Menotti's "Amahl."

Empire State Festival Changed to Harriman Park

The Empire State Musical Festival will be held this year, July 10 to mid-August, in the Anthony Wayne Recreation Area of Harriman State Park, adjoining Bear Mountain, N. Y. The site in Sterling Forest at Tuxedo Park will not be ready for use until the 1960 season.

Independent Concert Managers Association Names Officers

The Independent Concert Managers Association, Inc., at its annual meeting on April 28, elected the following officers for a term of one year: president, Herbert Barrett, of the Herbert Barrett Management; vice-presidents, Henry Colbert, of Colbert-LaBerge Concert Management, and Kenneth Allen, Jr., of Concert Associates, Inc.; secretary, Edna J. Giesen, of Giesen & Boomer, Inc.; treasurer, J. H. Meyer, of Meyer Management, Inc.

In addition to the above, the following directors were also appointed: Mildred Shagal, of Cosmetto Management, Inc., and Eastman Boomer, of Giesen & Boomer, Inc., also for a period of one year.

Stanley Adams Heads ASCAP

Stanley Adams was elected president of the American Society of Composers, Authors and Publishers by its board of directors on April 28. Mr. Adams, a writer of lyrics, was president of the organization from 1953 to 1956. He succeeds Paul Cunningham, who was appointed to a salaried post, director of public affairs for the organization. Other officers elected are: Louis Bernstein and Otto A. Harbach, vice-presidents; Deems Taylor, secretary; Frank H. Connor, treasurer; Arthur Schwartz, assistant secretary, and J. J. Bregman, assistant treasurer.

Opera Guild Has New Head

The Metropolitan Opera Guild has appointed Mrs. Heywood Gilpatric as its director. She succeeds Richard P. Leach, who recently resigned to become assistant director of the Lincoln Square Center for the Performing Arts. Mrs. Gilpatric has been a member of the Guild's board since 1954 and has been chairman of its educational activities.

Eugene List Heard in Birthday Event for Truman

A special belated birthday concert honoring former President Harry S. Truman's 75th Birthday Anniversary was given by pianist Eugene List and the New York Knickerbocker Players. The concert took place at the Truman Library in Independence, Mo., on Sunday afternoon, May 17. As this year marks Eugene List's 25th Anniversary as a concert pianist, the event was in effect a double anniversary celebration.

Mr. List had previously played for Mr. Truman at the new historic Potsdam Conference in 1945.

MANAGEMENT NEWS

■ Luben Vichey, president of National Artists Corporation, has announced the election of Phil Tippin as vice-president. Mr. Tippin joined NAC in 1948 as a representative of the Lecture and Special Attractions Division and in 1953 was appointed director of the department.

■ S. Hurok announces that he will present a Festival of Russian Music and Dance by a company of 200 artists he is bringing to this country, at Madison Square Garden, July 7-18. In the company are performers from the Bolshoi Ballet, Leningrad Kirov Theatre, Platnitsky Folk Choir, and folk dancers from Ukrainia, Georgia and Armenia.

Mr. Hurok has also signed the Polish dance company "Slask" for a tour of the U. S. and Canada beginning next October.

■ James D. Shortt, Jr., supervisor of State Services in the Office of Public Services at the University of Michigan, has been named manager of the Philadelphia Orchestra as of July 1. He succeeds Donald L. Engle, who resigned to become affiliated with Mrs. John D. Rockefeller, Jr., in her philanthropic activities in music.

■ A series of 21 performances at the Metropolitan Opera House will be given by the Takarazuka Theatre of Japan, beginning Sept. 16, under the management of Albert B. Gins. This all-girl group of drama, music and dance artists will appear this summer at the Vancouver Festival. They will also visit Seattle, Los Angeles and Chicago before opening the New York series, which will be followed by a tour to the Pacific Coast.

■ The Wagner Opera Company has leased new offices at 1860 Broadway (Suite 517-518), after having been for the past quarter-century at 511 Fifth Avenue. The new offices will also house the administrative activities of the New York Opera Festival, Inc., the Brooklyn Opera Company, Inc., and Felix W. Salmaggi Associates.

CONDUCTORS

Sir Thomas Beecham will conduct Berlioz's opera "Les Troyens" with the American Opera Society next season, the first section, "La Prise de Troie," scheduled for Dec. 29 and the second, "Les Troyens a Carthage" on Jan. 12, both at Carnegie Hall. This group will give the American premiere of Poulenc's one-character opera "La Voix Humaine" on Feb. 23 in a performance supervised by the composer, together with his opera "Les Mamelles de Tiresias" The season opens on Oct. 20 with Donizetti's "Maria di Rohan," conducted by Nicola Rescigno. . . .

Arthur Lief, conductor of the New York Chamber Orchestra, which made its bow at Town Hall on May 3, and a guest conductor with the Bolshoi Ballet on its present U. S. tour, made a plea in a telegram to President Eisenhower for the establishment of an American Arts Council "to foster international good will through music, drama and dance." Mr. Lief is a son-in-law of S. Hurok, the impresario. . . .

Leonard Bernstein received the American Symphony Orchestra League's Distinguished Service Award, presented to him on April 26 on the "Omnibus" TV program by Alistaire Cooke, in behalf of the League. . . .

Eugene Ormandy left early in May for a summer conducting tour abroad, including a 15-day stay in Israel, his first visit there, also appearances in Austria, Germany, Holland, Switzerland and Scandinavia; returning to this country, he will mark his 60th birthday and that of the Philadelphia Orchestra in November. . . .

Joseph Wincenc, professor of music at Buffalo State Teachers' College, has been appointed Associate Conductor of the Buffalo Philharmonic Orchestra.

Thomas Nee has been appointed associate conductor of Minneapolis Symphony Orchestra for a year, beginning in the fall of 1959, and is taking a leave of absence from his post on the faculty of Macalester College, but continues as conductor of the Minneapolis Civic Orchestra. . . .

MRS. HERBERT A. MAY (*Marjorie Merriweather Post*) *and* HOWARD MITCHELL, *music director of the National Symphony, congratulate* PAUL ROSENTHAL, 16, *violinist, center, and* DANIEL DOMB, 14 *'cellist, both students at Juilliard School of Music, on winning respectively the* $2000 *first prize and the* $500 *second prize in the fourth Merriweather Post Contest, plus orchestral solo appearances.*

COMPOSERS

■ **Francis Poulenc's** monodrama "La Voix Humaine" was produced at the Piccola Scala Theatre in Milan following its successful Paris premiere. The Piccola Scala also recently gave the world premiere of **Virgilio Mortari's** opera "La Scuola delle Moglie" after the comedy by Moliere. . . .

Menotti's "The Unicorn, the Gorgon and the Manticore" had a successful first hearing at Hanover, Germany, on April 7, with Yvonne Georgi dancing the leading role, and in a translation by Rudolf Hagelstange. . . .

Charles Haubiel's symphonic folk-poem "Mississippi Story" was performed for the first time by the Highland Park Symphony Orchestra in Franklin High School Auditorium, Los Angeles, on April 24. The work was recorded in Hamburg last September by the Philharmonia Symphony under the direction of Hans-Jurgen Walther.

Jack Kilpatrick, critic of the Dallas *Times Herald* and formerly, also for MUSICAL COURIER, has written the score for the City of Pittsburgh's historical drama, "The Golden Crucible," which opens in a new amphitheatre there on June 27 and runs to Sept. 5.

Photo by Suzanne Saiz

At a reception following ROSALYN TURECK'S *Town Hall recital, the pianist and noted Bach specialist (left) chats with* MRS. LISA ROMA TROMPETER, *publisher of* MUSICAL COURIER, *and* ABRAM CHASINS, *pianist, author and musical director of Station WQXR. Mr.* CHASINS' *book, "The Van Cliburn Legend," which he wrote with* VERA STILES, *was recently published by Doubleday & Co.*

ARTISTS HERE AND ABROAD

Tenor Jussi Bjoerling was heard in 20 U. S. concerts from Feb. 12 to May 1; next season he reappears with the Metropolitan Opera and will probably sing two performances with the Cosmopolitan Opera in San Francisco in March. . . .

Violinist **David Oistrakh,** after four years' absence from America, returns to give 24 concerts next December and January under Schang, Doulens & Wright management. . . . Among the Columbia artists to sing in the San Francisco Opera season next fall are **Dorothy Kirsten, Sena Jurinac, Licia Albanese, Giorgio Tozzi** and **Lawrence Winters.** . . . Singers **Kirsten** and **Tozzi** also heard at Ann Arbor Festival. . . .

Rod Alexander's "Dance Jubilee" company leaves in October on a 19-week tour of the East and Near East under ANTA auspices, **Gemze de Lappe** co-starring with Mr. Alexander. . . . Violinist **Joseph Szigeti** and the **Juilliard String Quartet** will be at University of Colorado for master sessions part of the summer. . . .

The **Curtis String Quartet** and **Vladimir Sokoloff,** pianist, gave concerts recently in a Bermuda festival marking 350th year since settlement of those islands, and with other soloists they will give give their annual series at Tamiment, Pa., June 18 to 21. . . .

Soprano **Leyna Gabriele** made a successful bow with the San Carlo Opera of Naples as Musetta May 9, the role being offered her quickly after she made an audition. . . .

Seven members of the N. Y. Chamber Soloists gathered in The Hague on May 21 to begin a tour of seven countries, coming from engagements in various places; those heard on the month-long tour, privately arranged, were tenor **Blake Stern,** violinist **Gerald Tarack,** 'cellist **Jules Eskin,** flutist **Samuel Baron,** violist **Ynes Lynch,** oboist **Melvin Kaplan** and harpsichorist **Albert Fuller.** Mr. Kaplan secured the paid Hague, London, Lisbon, Lausanne, Paris, Brussels and Zurich bookings himself. . . .

OBITUARIES

■ **David Mannes,** 93, violinist, conductor and co-founder of the Mannes College of Music, died on April 24 in his New York home after several weeks' illness. He retired a decade ago as a co-director of the school. On his 90th birthday a recital was given in his honor by Dame Myra Hess and Isaac Stern and a gift of $50,000 was made in his name to the College Fund. In 1938 he published his autobiography, "Music is My Faith," a description of his manifold activities in bringing good music to the people.

Born in New York, he played in his early youth as a violinist in theatres. At one of these he was heard by Walter Damrosch, who engaged him as concertmaster for the New York Symphony in 1902, a post he filled for many years with distinction. He married Clara Damrosch, the conductor's sister, a pianist, with whom he gave sonata recitals here and abroad. Mr. Mannes was active in the Music School Settlement on East Third St., New York, from 1900 until 1915, serving for a time as its director. In 1918 the first free orchestral concert was given under his direction at the Metropolitan Museum of Art, a series which he led for 30 years. The Mannes School of Music was founded in 1916, with Mr. and Mrs. Mannes as co-directors, and in 1953 it was chartered by the State Board of Regents and became the Mannes College of Music. With his wife and Louis Untermeyer he edited "New Songs for New Voices."

Surviving are his son, Leopold, composer, pianist, president of the Mannes College, who also has been active as a scientist, and his daughter, Marya Mannes, writer, also two grandchildren. His wife died in 1948.

■ **René Devries,** Chicago music critic and associate editor of the MUSICAL COURIER for the past fifty years, died in his home at 33 East Bellevue Place, Chicago, on April 24 after an illness of several months.

Born in Paris in 1880, Mr. Devries came to this country at the age of 19 with his noted father, Herman Devries, then a leading bass with the Metropolitan Opera Company. A few years later father and son settled in Chicago, where they remained, and were claimed as two of the city's most beloved and distinguished musical figures throughout their lifetimes. René Devries is survived by his wife, Dosha, Chicago representative of MUSICAL COURIER, who will carry on her late husband's work as Associate Editor for this publication. An article on the life work of Mr. Devries appeared in the April issue.

■ **Charles Harold Gray,** 67, chairman of the Department of Academic Studies at the Juilliard School of Music, died in his office on May 14. He had been a member of the Juilliard faculty since 1953. From 1944 to 1946, Dr. Gray was president of Bard College.

■ **Gertrude Freedman Cowen,** 84, former concert manager, pianist, writer on music, at one time a member of the staff of MUSICAL COURIER, and before that its Boston correspondent, died in New York on May 13. She was the widow of Julius A. Cowen.

■ **Jay Alden Edkins,** 51, operatic bass, who won one of the Atwater Kent Foundation prizes in 1931, and later sang roles with opera companies in New York and elsewhere, died in East Haddam, Conn., April 23.

■ **Eric Blom,** 70, British critic for many publications, died in a London hospital on April 11. He was general editor for the Master Musicians Series, and editor-in-chief for the latest edition of Grove's Musical Dictionary.

■ **Percy Such,** 80, English 'cellist, died on Feb. 16. He had toured widely in Europe and in this country and at one time played with the Joachim Quartet.

■ **William Tyroler,** 74, conductor and accompanist, who had been on the staffs of the Metropolitan and Chicago Operas and played for many noted artists, died in Torrance, Calif., recently.

■ **Edwin Mills,** 77, former general manager of ASCAP, and for a time president of the Radio Music Company, died of heart disease in Los Angeles on March 13.

■ **Boris Kitain,** 54, violinist, trained at the St. Petersburg Conservatory, a former member of the Indianapolis and Cleveland Orchestras, and later a teacher in New York, died in Miami, Fla., on April 27.

■ **George Dalrymple,** 83, concert manager and formerly an organist, died in Hollywood on May 3. Mr. Dalrymple, formerly active in Morristown, N. J., and in New York, had lived in California for some years. He was the father of Jean Dalrymple, director of the New York City Center's Theatre and Light Opera Companies.

■ **Raoul Breton,** 62, French music publisher, died of a heart attack while crossing to America on the liner Liberté on April 23.

Photo by Suzanne Saiz

Five of the seven members of New York Chamber Soloists who made a tour of European countries this spring, rehearse for the journey. From left, YNEZ LYNCH, *viola;* JULES ESKIN, *'cello;* ALBERT FULLER, *harpsichord;* SAMUEL BARON, *flute,* MELVIN KAPLAN, *oboe. Not shown were* BLAKE STERN, *tenor, and* GERALD TARACK, *violinist.*

A Scholarship Plan For String Players

By MAX ARONOFF
Director, New School of Music, Philadelphia

IN setting up a series of scholarships to be awarded to serious advanced professional students of violin, viola, 'cello and bass, who wish to follow careers as professional orchestral musicians, the New School of Music of Philadelphia is carrying out part of a long-range plan. Since its inception seventeen years ago, the school has been concerned with the alarming shortage of qualified string players and has directed its energies toward helping solve the problem.

Now through the generosity of the members of the board and through our friends, we are in a position to offer tuition scholarships up to $1,000 per year and ranging from one to three years, according to the student's needs.

Our scholarship program is a simple, basic one. The emphasis is on instrumental training, lessons in theory, the study and performance of chamber music, orchestral study with the School's Professional Training Orchestra, and a thorough grounding in the elements of solfege.

The program is under the direction of the faculty of the school, composed of the members of the Curtis String Quartet — Jascha Brodsky, Enrique Serratos, Max Aronoff and Orlando Cole—and members of the Philadelphia Orchestra. We offer this five-point program because—to put it succinctly—we look upon each student's ultimate goal as that of a competent, thoroughly trained, all-round musician.

Queries from all over the country have come to the school concerning our orchestral training program. Music educators are well aware of the crisis that exists in America today. There is, to state the matter simply, a dearth of string players. Unless action is taken immediately many symphony orchestras will be forced to disband because they cannot find replacements. Even the major orchestras will suffer and no longer be able to maintain their former high quality.

Orchestra conductors testify that although a constant stream of candidates appears for auditions, few measure up to present-day requirements. There is the ever-present problem of the over-age musician on the verge of retirement. Who will replace him? Not the present crop of young instrumentalists. This is not the fault of the young aspirant. String-playing is pure, old-fashioned craftsmanship—

MAX ARONOFF

which means a great deal of gruelling work. Also, because of the current demands of orchestral playing, the young string player must be able to read at sight, be conversant with intricate rhythms and be experienced in group playing. Even if such training were available, the cost would be exorbitant.

■ The demands on an aspiring orchestral player are infinitely greater than they were a decade ago. Then, a program might consist of an overture, solo concerto and standard symphonic work. Today's player must be able to perform not only the traditional works, but must possess a playing knowledge of a rapidly expanding literature. Modern music presents difficulties of a kind not encountered in older classical forms. It is another language.

Most vital point of all is that orchestral conditions have changed and changed radically. In the past an orchestra player found time to continue his studies while employed. Moreover, conductors were able to find time to train and counsel young talent. Rehearsal time was not severely limited, concert schedules were not the tight, split-second ones they are today . . . and budgets were not relatively high.

Today the picture is changed enough to be almost unrecognizable to the musician of yesterday. Orchestras are many-faceted. They work on tight schedules, tour incessantly, have long recording sessions and rehearsals are limited because of cost.

But here is where the danger lies. The musician, the string player, the backbone of the symphony orchestra, does not have sufficient time for practice, to continue his lesson study, to examine his part in the coming concert with the scrutiny that it needs.

The conductor, who used to have the time to work with his men individually, cannot be blamed for this state of affairs. Symphonies are big business; the conductor is called upon to do many things beyond the limits of his work. Thus, basic training and experience must be gained *before* the time the player joins a symphony orchestra.

■ The New School of Music feels that the Professional Training Orchestra is one of the unique features of the school. Here the student receives his most vital training. Under the direction of Nicholas Harsanyi, the orchestra provides the careful tutelage in orchestral technique that lays the groundwork for a career as a member of a symphonic orchestra. With this group the student goes through the major orchestral works and is also prepared for audition. The concentration is solely on building up the player's familiarity with standard repertoire. The Professional Training Orchestra gives no concerts. It is not a showcase, it is a proving ground.

An advisory committee of conductors for the Professional Training Orchestra has been formed and includes Bruno Walter, Victor Alessandro, Sir Thomas Beecham, Saul Caston, Massimo Freccia, Howard Hanson, Alexander Hilsberg, Thor Johnson, Howard Mitchell, Dimitri Mitropoulos, Charles Munch, Fritz Reiner and George Szell. These men know from experience the plight that faces the orchestra today.

■ To sum up our purpose and program, the New School of Music is embarked on the project of training symphony players. This is a demonstration project designed to develop the best methods of training talented individuals to meet the requirements and demands of modern orchestral playing, by making available an increased supply of first class string personnel.

The project entails the locating of talented young people in various sections of the country and attracting them to the unique training opportunities provided under our project. This is where our scholarship program plays its part. It is directed toward preparing instrumentalists so that they have the opportunities for making a living through music and by way of careers in symphony orchestras.

I cannot stress too often or too strongly the importance of finding the talented at an early age, seeing that they are carefully trained and nurtured, and exposing them to the experience that will enable them to reach their full potential. True, we have many young people of exceptional ability in towns and cities across the face of the nation, but an alarming number of these gifted musicians are merely taking music lessons, without the hope of making music their career.

Through the Scholarship Fund our long-range purpose is to benefit not only the students, but the major symphonies throughout the land. We have apprised ourselves of the plight of the insufficiently prepared orchestral player, we have prepared a careful program, which we hope will remedy this, and we are desirous of carrying it through and developing a new generation of fine string players—the musicians of tomorrow.

Odyssey to The Far East

Following a command performance at the Vietnam Presidential Palace in Saigon—where his Little Orchestra Society was the first ever to play— THOMAS SCHERMAN *admires a 400-year-old painting on silk presented to him by* PRESIDENT NGO DINH DIEM, *center. Looking on (between them), is the* HON. ELBRIDGE DURBROW, *U. S. Ambassador to Vietnam. Below, 2000 school children in the courtyard of St. Vincent's School, Poona, India, watch a rehearsal of the orchestra.*

SHORTLY before midnight on Washington's Birthday, Thomas Scherman boarded a chartered BOAC DC-7 plane at New York's Idlewild Airport—into which he had been preceded by the 45 men and women of The Little Orchestra, an administrative staff of six and 36 trunks containing more than $100,000 worth of instruments and music—and set out for Bombay, India, on an important overseas mission for the United States Government. Eight weeks later New York's Mayor Robert F. Wagner accorded him a returning hero's welcome at City Hall, presenting him with New York City's Scroll of Honor "for exceptional and distinguished service."

In the intervening two months, the eminent American conductor had, under President Eisenhower's Special International Program for Cultural Presentations (as administered by the American National Theatre and Academy) performed the rarely heard Third Symphony of Schubert and a five-part suite by Brooklyn-born Pulitzer Prizewinner Aaron Copland for a rapturous audience of 1500 middle and high caste Hindus hearing a live symphony orchestra for the first time in the thriving Indian metropolis of Poona . . . conducted the world premiere in Madras of American composer Henry Cowell's India-inspired Symphony No. 13, calling for two Madrasi, playing the native *tabla-tarang* and *jala-tarang* respectively, to submit for the first time to the authority of the baton . . . trained an Anglican pastor, six busy Ceylonese housewives, an eleven-year old Colombo schoolgirl, a contingent of Army privates and corporals and some 20-odd other amateur musicians of the Ceylon Symphony Orchestra to play Mozart's "Linz" Symphony well enough to join forces with the skilled professionals of The Little Orchestra in a performance before a vast audience of nearly 5000 in Colombo Victoria Gardens. He gave an unscheduled Mozart encore at the special request of Thailand's Princess Petcharat following a full-length program at the Ministry of Culture in Bangkok . . . presided over the first appearance by foreign artists at the Presidential Palace of the Republic of Vietnam in a program hand-picked by President Ngo Dinh Diem himself . . . elicited shouts of "bravo" and "more, more!" from 1500 Chinese students at a Good Friday morning matinee in Hong Kong . . . was entertained by a uniformed band of war orphans at a special concert in his honor at Mme. Chiang Kai-Chek's Hwa Shing Children's Home in Taipei and by the ritual musicians of the ancient Temple of Confucius in the Formosan capital, especially opened for his inspection . . . participated in the celebration of the 70th anniversary of the incorporation of the City of Nagasaki . . . and slept overnight in a bedroll on the floor at the quaint Shunpanro Inn in Shimonoseki enroute between concerts in Ogori and Yawata, Japan.

On his return to New York, the City's Certificate of Honor "for exceptional and distinguished services" is presented to MR. SCHERMAN *by* DEPUTY MAYOR PAUL T. O'KEEFE, *left, in an official City Hall Ceremony. The conductor presented for Mayor Wagner a silk scroll, a gift from* TAUTOMU TAGAWA, *Mayor of Nagasaki, Japan. At right is* MITSUO TANAKA, *Japanese Consul General in New York.*

The Scherman Far Eastern tour—marking the first visit of a Western ensemble of the size and character of The Little Orchestra to this part of the world, and regarded by U. S. Information Service officials as the most successful of the ANTA-sponsored cultural embassies to Asia thus far—embraced a total of 38 concerts in 20 cities throughout India, Ceylon, Thailand, Vietnam, Hong Kong, Taiwan, Korea and Japan, where the tour concluded with a Gala Farewell Program at Tokyo's Taiikukan Gymnasium on April 17th. In addition, a documentary motion picture of the Orchestra's 8-day stay in Saigon was filmed by the USIS and network broadcasts were done for All-India Radio, the government radio station in Korea and Japan's NHK. Special student concerts, with spoken commentary on the programs by the conductor, were given in Bombay and at Chulalong Korn University is Bangkok and Taiwan Norman University.

Consistent with the policy of program pioneering which has featured The Little Orchestra's 12-year history in its home city, and which was a major factor in recommending Thomas Scherman to ANTA for this trans-Pacific embassy, much of the music comprising the 11 different concert programs set up by Scherman for the tour was heard for the first time by Asian audiences. At least two works by contemporary American composers were included on each program, the composers represented including, besides Cowell and Copland, Ernest Bloch, Virgil Thomson, Wallingford Riegger, Morton Gould, Norman Dello Joio, Elie Siegmeister and Frederick Jacobi.

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The Mobile Press Register

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". . . Carl Palangi handles a powerful voice as deftly and graceful as he moves his six foot three inch body . . ."
The Kansas City Kansan

OKLAHOMA CITY, OKLA.

". . . his voice was rich, round and voluminous . . . under strict control . . . musical and a pleasure to hear . . ."
The Daily Oklahoman

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NEW SCORES AT EASTMAN FESTIVAL

Photos, Louis Ouzer

Above, curtain call after premiere of "The Hunted" shows MARTIN MAILMAN, *the composer, applauding* DAVID MARTIN, JOCELYN WEIDNER, JOHN PATON, VIRGINIA HITES, EDWARD WHITE. *Below, scene from "Birthday of the Infanta." From left,* CRAIG HANKENSON, ROBERT J. MURRAY, SYLVIA FRIEDERICH *and* MARTHA FINCKE.

THE 29th Festival of American Music of the Eastman School of Music of the University of Rochester coincided with the 35th anniversary of Dr. Howard Hanson as director of the school. Alumni from out of town, composers whose music has been played and the Rochester public took special note of the combined event.

A week-long program began April 27 with a performance of two one-act operas by the Eastman School opera department, directed by Leonard Treash. One opera was a brand-new musical "Western," by Martin Mailman, Eastman School graduate student from New York City, who based his story on a television play by David Friedkin and Morton Fine. The opera was called "The Hunted," and was based on a Kansas incident of the post-Civil War period, centering mainly around an outlaw who turns straight, informs on some of his former pals and has to face a showdown with them at the end. The cast included Virginia Hites, John Paton, Edward White, David Martin and Jocelyn Weidner. The opera proved highly popular with audiences for its tense story and its well knit musical score.

The other opera was "The Birthday of the Infanta," by Ronald Nelson, now in the music department of Brown University and a former Eastman School student. The opera had its premiere at an Eastman Festival three years ago. It won high rating here and later in performances elsewhere. The well known story by Wilde has to do with a pathetic dwarf, a forest dweller, who is brought into the court of the youthful Infanta, falls in love with her, but in the end sees his own ugly image and dies of a broken heart. In the cast on opening night were Martha Fincke, Sylvia Friederich, Robert J. Murray and Craig Hankenson. On the second night Jane Wakefield, Virginia Love and Jerry Crawford took over roles. Dr. Frederick Fennell conducted both performances, and Clarence Hall did the effective staging.

■ Dr. Hanson conducted three concerts, two with the Eastman-Rochester Orchestra, a professional group, and one with the Eastman School Philharmonia, made up of picked Eastman School students. At the first of these programs, a feature was a new Symphony No. 2 by John Davison, an advanced composition student at Eastman. Another was a Concerto for Oboe and Chamber Orchestra by John Butler, also an Eastman student, with Robert Sprenkle, first oboist of the Rochester Philharmonic, giving a brilliant performance of the difficult solo part. Samuel Barber's "Capricorn Concerto" and his "Medea" ballet suite were also on that program. Tribute was paid to Anthony Dunning, a member of the Eastman School faculty, who died recently, in a performance of "The Winter's Past" by Dr. Wayne Barlow, a fellow faculty member.

The second concert conducted by Dr. Hanson was combined with the season's seventh concerto program, presenting Eastman School student candidates for graduation as soloists. Participants were Roberta Gary, organ; Joanne Dickinson, flute (playing a new concerto written for her by Peter Tanner, a graduate student); Virginia Love, mezzo-soprano; Carol Luikart, organ; Charles Brown, percussion; Lee Dougherty, soprano.

At the final concert of the Festival, on Sunday afternoon, May 3, Dr. Hanson announced the winners of the Benjamin awards, three compositions adjudged best in the annual competition sponsored by Edward B. Benjamin, New Orleans financier, for music of a "restful" character. Mr. Benjamin initiated this project in 1953. The three winners this year, each of whom receives a cash prize, were: Clifton Williams, of Austin, Tex.; Emma Lou Diemer, Kansas City, Mo.; and Vincent Frohne, La Porte, Ind.

The Festival closed with Dr. Hanson's newest composition, "Summer Seascape," which was commissioned by Mr. Benjamin and first played in March by the New Orleans orchestra under Dr. Hanson's direction. It is also a "tranquil" piece, suggested by the view from Dr. Hanson's home on a Maine island.

Other programs during the week were given by a group of chamber music students from the classes of John Celentano; the Eastman Symphonic Wind Ensemble, directed by Dr. Frederick Fennell, the Eastman Singers, a small choral group directed by Dr. David Fetler; and the Eastman String Quartet, consisting of Joseph

(*Continued on page* 12)

Francesca
BERNASCONI
(born July 3, 1943)
NEW INTERNATIONAL FAVORITE

". . . a prodigiously gifted youngster who is not, however, a prodigy (and I mean that complimentary) . . . she has a strong feeling for rhythm, a highly developed phrase-sense and agile hands with strength enough to back them up . . . Her concerto was Beethoven's C Major first, read with a musical instinct that training can cause to flourish, but alone cannot breed . . . I think that she played the whole piece better than Ania Dorfmann ever did with Toscanini." ***Roger Dettmer, Chicago American***

"Young Pianist—Bright Star At Concert . . . true prodigy . . . effortless virtuosity of technique . . . astonishing maturity of conception . . . vividness of expression . . . variety of interpretation . . ." ***Toronto—Globe and Mail***

". . . skillful control . . . splendid technical warmth . . . thoughtful attention to lyricism and frequent spots of excitement . . ." ***Toronto Telegram***

". . . completely brilliant and a quite astonishing performer . . . displayed poise and assurance of an artist who has spent 40 years on the concert platform . . . with profound brilliance: six hearty recalls to the stage: BRAVO FRANCESCA!" ***Houston Post***

". . . maturity and technique of a pianist of far greater years . . . authoritive, virile touch . . ." ***Tampa Times***

"Halle Concert: Copious Enthusiasm: May 1956 . . . her playing was remarkable for its tone quality, for already she can coax lovely and poetic sounds . . ." ***The Manchester Guardian***

"Italian Pianist of 12: Personality in Mozart . . . in the andante of Bach's Italian Concerto and throughout Mozart's Sonata K 332 she showed signs of a distinct personality of her own, with some natural feeling for poetic phrasing. Her finger technique is well developed as two concert studies by Liszt showed." ***Daily Telegraph, London***

". . . the musicality and rhythmic precision, together with the technical security and overwhelming power aroused pure wonder . . ." ***Hamburg, Die Welt.***

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Bethlehem Choir in 52nd Bach Fete

BETHLEHEM, PA.

■ The famous Bach Choir, founded in 1898 by Dr. J. Fred Wolle and with a heritage dating from the Moravian choirs of the eighteen-forties, has grown more youthful in personnel over the years but has lost none of its traditional magnificence. In the Choir's 52nd Festival, once again devotional singing marked the Cantata programs of Thursday and Friday, May 7-8, and the great Mass in B Minor soared resplendently in Packer Memorial Chapel on Saturday afternoon. The faithful gathered by the hundreds to listen—thirty years of attendance is by no means the top record. There was a sprinkling of new, young faces in the massed audience, but the reverent "regulars" were audibly present to comment and compare.

To attend the Bach Festival in Bethlehem, Pa. is a unique experience. Culturally and musicologically the programs afford an infrequent opportunity to hear seldom-performed works plus the great Mass in entirety. It is instructive to observe the unanimous, favorable reaction of the multi-faceted audience to the exacting compositions of the Leipzig master.

Thursday, formerly listed as a rehearsal night, has developed into a full-fledged extra concert, the cantatas scheduled being heard only on that occasion. May 7 offered Cantata No. 10, "Meine Seel' erhebt den Herren"; No. 28, "Gottlob, nun geht das Jahr zu Ende," and No. 2, "Ach Gott, vom Himmel sieh darein." The concert closed with the "Cum Sancto Spiritu" from the B Minor Mass. Praise and thanksgiving set the keynote, from the opening "Magnificat" through the supplicatory airs of the third cantata, "The Star of hope shall rise," as the Psalmist declared. It was a bright and auspicious performance.

Friday afternoon and evening programmed stylistically different cantatas for the soloists, requiring from the choral and orchestral groups the utmost concentration on the conductor's intent. Heard were Cantatas No. 40, "Dazu ist erscheinen der Sohn Gottes"; No. 15, "Denn du wirst meine Seele nicht in der Hölle lassen"; No. 105, "Herr, gehe nicht ins Gericht"; the Easter Oratorio, "Kommt, eilet und laufet"; the beautifully sung motet for double chorus, "Der Geist hilft unsrer Schwachheit auf," and Cantata No. 65, "Sie werden aus Saba Alle kommen."

■ The two sessions on Saturday were, as always, given over to the B Minor Mass. For this, Dr. Ifor Jones set a somewhat slower pace in several sections, drawing out the lengthy phrases to the ultimate possibility and setting forth the inner melodic lines with particular care. This revealed the structural form of Bach's design and the marvelous patterns of progression; but to some extent it reduced the dynamic impact of the work and, at least to this listener, gave a sensation of over-attenuation.

It must also have caused vocal hazards for the soloists who had, under the best conditions, a gigantic assignment. This year there was a young, exceptionally gifted solo quartet. Lois Marshall, singing with wonderful control, gave clarity and color to the soprano airs, etching with rare skill some of the loveliest music in the repertory. John McCollum, who is unquestionably a great Bach singer, delivered the ringing recitatives, with their wide interval leaps, authoritatively. In the tenor arias, his facility in the sustained high range, his marvelous control of long, florid phrases and the fresh, untiring tonal quality were notable. Bass-baritone Donald Gramm used his lustrous, long-ranged voice with admirable effect. He also was able to negotiate involved, florid passages with flexible legato singing, rich tone and fine presence. Young Carol Smith, whose personal beauty is an equal asset to her splendid contralto voice, was new this season and understandably under pressure from the massive demands of the Festival program, plus the innumerable rehearsals. She coped nobly with the exigencies of performance and established herself as an artist of distinguished potentials.

There were, as always, outstanding instrumentalists. The hard-working, excellent orchestral ensemble was led by David Madison, concertmaster, Vernon De Tar at the organ, and Mary E. Givens at the piano. There were excellent solo bits and obligati contributed by William M. Kincaid, flutist; Mason Jones, hornist; John de Lancie, oboist; and several 'cellists and violists. Preluding each session the Brass Choir played its customary chorale from the Chapel Tower.

■ An unusual event was the Saturday morning performance of "The Musical Offering" of Bach, which was given in Packer Chapel at 10:30. This vast collection of instrumental fugues, canons and sonatas is based on a theme suggested to the composer by Frederick the Great on Bach's historic visit to the King at Potsdam. Some time later the master sent this phenomenal work enshrining every facet of his art and learning to the Royal patron, with the inscription: "Deign to dignity this present modest labor with a gracious acceptance . . ." In the performance those heard included Messrs. Kincaid, flute, Saul Schoenbach, bassoon, Madison and Alexander Zenker, violinists, Carlton Cooley, viola, de Lancie, oboe, John Minsker, English horn, and Elsa Hilger, 'cello. The audience was indeed honored in accepting this superlative offering, which formed not an appendage but an added feature in the festival. M. C.

Eastman Festival

(*Continued from page* 10)

Knitzer and John Celentano, violinists, Francis Bundra, viola, and Georges Miquelle, 'cello.

Composers whose works were played during the Festival included James Niblock, Leland H. Proctor, Norma Wendelburg, Clifton Williams, Walter Hartley, Morton Gould, Sydney Hodkinson, Vincent Persichetti, Robert Russell Bennett, Walter Piston, Peter Tanner, Richard Lane, Leo Sowerby, Thomas Canning, Dominick Argento, Alan Hovhaness, Russell Woollen, William Bergsma, Bernard Rogers, Jacob Avshalomov, Gustave F. Soderlund and Ernest Bloch.

Two unusual voice and orchestra numbers, "Four Songs After Mark Van Doren" by Richard Lane, with Virginia Love as soloist, and "Ode to the West Wind" from Shelley's poem by Dominick Argento, with Lee Dougherty as soloist, were repeats from former Festivals. HARVEY SOUTHGATE

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On the Cover

GUILA BUSTABO; "Prima Donna Assoluta of the Violin"

By Mary Craig

WHEN a fabulous child prodigy of the violin retains a dazzling technique and develops into a recognized international star, that's news! This is the story of Guila Bustabo, who drew admiring press headlines from her early childhood, and was called "The Most Brilliant Violin Star of Today," by the late Jean Sibelius.

Acclaimed on three continents for her superb musicianship, her rare interpretative powers, her virtuosity and her dynamic stage personality, Guila has appeared in the most celebrated concert halls in the world and under the most famous conductors. They include Sir John Barbirolli, the late Wilhelm Furtwaengler, also Sir Thomas Beecham, Sir Malcolm Sargent, Pierre Monteux, Herbert von Karajan, Ernst von Dohnanyi, Eugen Jochum, Hans Schmidt-Isserstedt, Carl Schuricht, Hans Rosbaud, Leon Barzin, Dean Dixon and others.

Miss Bustabo recently returned from her seventh annual concert tour of Europe, after winning triumphant successes in the great orchestra halls and appearances that set new records of achievement. Her 1959 tour covered France, Germany, Finland, Denmark and Sweden, with each concert hailed as outstanding.

As soloist for the 800-Year Festival Jubilee Concert in Munich, she played the Paganini Violin Concerto (with the Sauret cadenza) and Saint-Saens' "Rondo Capriccioso," under the baton of Professor Robert Heger, Vienna Opera conductor, for a SRO audience in the Kongress-Saal of the Deutsches Museum. The *Abend-Zeitung* called Bustabo "The Prima Donna Assoluta of the Violin!" (January, 1959.)

When she appeared in the Beethoven Festival in Paris two seasons ago, Claude Rostand in the Paris *Carrefour* wrote ecstatically of the "striking beauty and grandeur of her style," . . . "her sonority of a quality absolutely exceptional." This season, Bustabo was summoned to return to Paris, and for the second time, played in the Beethoven Festival with the Colonne Orchestra, Van Otterloo conducting.

■ In Finland, Guila Bustabo met with the heart-catching tribute of "fanfares." Before each rehearsal the orchestras rose as she entered and each player joined in the instrumental salute reserved for a world-renowned artist. After the concerts the orchestras again stood and sounded double fanfares (E major in the brass section!) Bustabo tells us that the surprise left her gasping when she later learned that this honor had only been accorded to David Oistrakh four years ago.

Apparently precedent was established, for succeeding concerts in Denmark brought fanfares from orchestras and a furore of applause from press and public, and, before she had even played a note of the Tchaikovsky Concerto in that country, she was engaged to play two concerts there in the 1960 season.

In Helsingfors, a barrage of press men interviewed Bustabo on her long association with Sibelius, beginning with her first performance of his Concerto for the Master in his home, when he wept on hearing it and said "a genius" and named her "the most brilliant violin star of today." It is legendary in Finland that the "Finnish Eagle," a "deeply moved Sibelius," honored Bustabo by personally attending her performance of his Concerto in Helsingfors. When she played the great Concerto in Hamburg, (1953) under the baton of Dr. Hans Schmidt-Isserstedt, the sensational reception of the concert was intensified by a telegram: "Heartiest congratulations to Guila Bustabo and yourself on the splendid performance. With thankful greetings. (Signed) Jean Sibelius."

The critic's reaction in Finland to the programmed Sibelius reads: "We have heard nearly every violinist of note play this concerto . . . Guila Bustabo's rendition is a new creation."

To pay homage, she made a pilgrimage to the composer's grave, among the tall pines in the garden of his home. Madame Sibelius greeted the violinist with outstretched arms and led her into the villa where a large oil painting, bearing the full name "Guila Adelina Teresina Bustabo" has held an honored place for a decade. Miss Bustabo said, "I didn't know until now that it was there."

Another high spot of the several tours was the London recital last year in which Guila played the little-known Respighi Violin Sonata. After the concert celebrities of the international music world paid tribute. Said Sir Eugene Goosens: "I am glad you and Ivor Newton gave the Respighi sonata to London. Your playing was in the manner of the *grand old style*. I was reminded of Ysaye—your bowing arm seemed three yards long! One doesn't hear violin playing like that any more." This recital was later followed by a B.B.C. recording of the Respighi.

■ On the American scene a most interesting engagement came during the Centennial celebration of Wisconsin Statehood. Guila Bustabo gave fourteen consecutive performances for audiences numbering 12,000 nightly and, as this didn't satisfy the demand, two special concerts were scheduled on Governor's Nights. It was reported that police cordons were turning away cars by the thousands. The papers stated: "This was the record crowd of the century." Audiences for the entire series were reckoned at 200,000 people. Wisconsin-born Guila said: "It certainly was the greatest number of people I've ever played for."

Photo credit—Svenskt Pressfhoto

GUILA BUSTABO

Bustabo has the unprecedented honor of being the only American violinist who has ever co-composed and had dedicated to her, with full author's-rights, a violin concerto by an Italian opera composer—in this case Wolf-Ferrari—which she premiered in Europe. Other dedicatory works illumine her programs. Hans Pfitzner rewrote five of his exquisite Lieder for her that she might "*sing* them with her violin," a Guarnerius del Jesu (1736). This instrument came from the famous Hill collection of London and was presented to her by Baroness Ravensdale, and the late Ernest Schelling, who had sponsored the "Guila Bustabo Fund."

Around the world the critiques abounded in superlatives, such as "marvelous technique and one capable of drawing tone upon tone of loveliest texture, ranging from dazzling brilliance to exquisite tenderness." . . . and "a bowing arm which can only be regarded as a gift of nature."

Technically and interpretatively "a phenomenon," in everyday life, Guila Bustabo is a charming young woman, with perhaps an extra-vital appreciation of life and a radiantly happy outlook. All of which, with her great gifts, fits her for her title "Prima Donna Assoluta of the Violin."

BRITAIN ENJOYS LAVISH ARTISTIC FARE

LONDON

■ Presstime found Covent Garden Opera in the final stages of preparation for a new production of "Parsifal," which was to be premiered May 15. When it was last staged here in 1951, the sets designed in 1914 for the first production ever to be given outside Bayreuth were still in use. German artist Paul Walter has created the new inscenation, said to rely much on modern technics of light projection. It is Herbert Graf's third production for the company since last autumn; Rudolf Kempe conducts, and the cast is led by Jon Vickers (Parsifal), Gottlob Frick (Gurnemanz), Gerda Lammers (Kundry), Otaker Kraus (Klingsor) and Eberhard Waechter (Amfortas). Eight performances are scheduled, the last on July 3.

Last year's sumptuous production by Luchino Visconti of Verdi's "Don Carlo" has been revived with even better results, chiefly in the London debut of Grace Hoffman, the American mezzo from Stuttgart, as Eboli. Her tremendously rich and thrilling singing brought an ovation for "O Don fatale," and her scenes were excellently characterized throughout. Welsh baritone Geraint Evans, soon to make his American debut at San Francisco, added to his fast-growing reputation on replacing Tito Gobbi as Posa, while Boris Christoff repeated his splendid Philip and Vickers carried the title part nobly. Carlo Maria Giulini conducted.

Other revivals at the major opera house have included an adequate "Lucia di Lammermoor" (Mattiwilda Dobbs) and "Masked Ball" (Amy Shuard and Vickers), and a weak "Tosca" (Leonie Rysanek).

Meanwhile the Sadler's Wells company has moved to the 3,000-seat Coliseum Theater, playing a new English version of "Die Fledermaus" nightly (with alternate casts) until early July, then to be followed by Lehar's "A Land of Smiles" until October. Wendy Toye's production of the Johann Strauss classic froths and sparkles gaily, making spectacular use of a revolving stage, but James Bailey's décor inclines to the garish. Stylish singing all round under conductors Vilem Tausky and William Reid.

■ Lotte Lehmann is in midstream of her second London series of Master Classes in opera and Lieder, charming her public audiences by the spell of her personality, and turning awkward but game students into viable operatic characters at 30 minutes a time. Her lessons are the most entertaining form of instruction (or vice versa!) I have witnessed. . . . Fulbright scholar Richard Stuart Flusser, the After Dinner Opera Company's "mad young genius" (his title), gave much delight by injecting freshness of humor as well as style into a local production of Cimarosa's "The Secret Marriage." He returns in June to produce a one-night American triple-bill at the Royal Court Theater of operas by Lukas Foss, Douglas Moore and Gertrude Stein, all new to London.

■ Mahler has clearly moved up into whatever is the concert equivalent of the Top Ten. Since my last report we have heard the First and Eighth Symphonies conducted by Jascha Horenstein, the Fifth under Rudolf Schwartz. All good performances—and all SRO. His "Symphony of a Thousand" (No. 8) drew an 8,000 capacity audience to the Royal Albert Hall, with 2,000 more turned away. Horenstein directed an outsized London Symphony Orchestra, five massed choirs and eight soloists, totaling 755 performers, in inspired style. The broadcast concert, sponsored by the BBC, was taped for re-transmission during the 1960 Mahler centennial.

Otherwise conventionally-planned, frequently under-rehearsed programs have brought a noticeable box-office recession, though it is encouraging to find that the occasional adventurous concert will now draw a full house as well as a star personality. At one such event in the London Philharmonic Orchestra's imaginative "20th Century Music" series, American soprano Evelyn Lear, currently studying in Berlin, made an unexpected debut singing Strauss's "Four Last Songs" and deeply impressed us by her evident artistry. Soprano Gloria Davy, conductors Skitch Henderson and Jonathan Sternberg likewise created favorable impressions at their first London concert appearances.

■ Handel's "Samson" by the Covent Garden Opera will inaugurate the three-weeks London festival (June 8 through 27) celebrating the bicentenary of Handel's death and the tercentenary of Purcell's birth. Handel's "Semele" and "Rodelinda" are slated for stage productions at Sadler's Wells theater; the Old Vic is to produce the Dryden-Davenant version of "The Tempest" with incidental music by Purcell, and his "Dido" and Aeneas" will be given a period setting in the Great Hall of Hampton Court Palace. Associated concerts include special commemorations inside Westminster Abbey, where both composers were buried.

"Dido" is also to be given at the Bath Festival (June 3 through 13) with Bizet's "Doctor Miracle" and concerts largely planned by Yehudi Menuhin; Britten's "The Rape of Lucretis" will have a new production at Aldeburgh (June 19 through 28); Cheltenham features concerts each with a new work by a British composer (July 5 through 17), and Edinburgh, in addition to a full concert schedule, offers the Swedish Royal Opera with a repertoire including "Wozzeck" and Karl-Birger Blomdahl's new "Aniara," Jerome Robbins's "Ballets USA," Jean Babilée's ballet company from Paris and the National Ballet of Finland (August 23 through September 12).

■ The dance world has brushed off the fall-out from Dame Margot Fonteyn's Panamanian escapade (her Royal Ballet appearances from June 2 will be at much-increased ticket prices), and from the major disappointments in style and technique of visiting seasons by Ludmila Tcherina and Tamara Toumanova respectively. Dance history was made when students of the Royal Ballet School formed the full cast for "Coppelia" at Covent Garden on March 21, in a memorably thrilling performance that set even critics by the ears. Those hard-pressed organs are currently beset by the castanets and "zapateado" of no less than three Spanish dance shows now in London—those of Carmen Amaya and Pilar Lopez deserving their acclamation, but Susana-and-José earning scarcely a solitary "Olé"—and the José Greco troupe is also coming for a three-weeks visit opening June 1. London's Festival Ballet has announced a new ballet with scenario and music by Noël Coward (his first) to launch its summer season at the Royal Festival Hall from July 14 through September 12. Provisional title: "London Morning." Oh, well. . . .

NOEL GOODWIN

CATHERINE HOWARD, *dramatic soprano, left, of Windsor, Ontario, receives the* 1959 *Scholarship Fund Award of the Canadian Women's Club of New York from its president,* MARY BOTHWELL, *soprano. At center,* MRS. LISA ROMA TROMPETER, *publisher of* MUSICAL COURIER, *offers congratulations.*

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AUSTRALIA

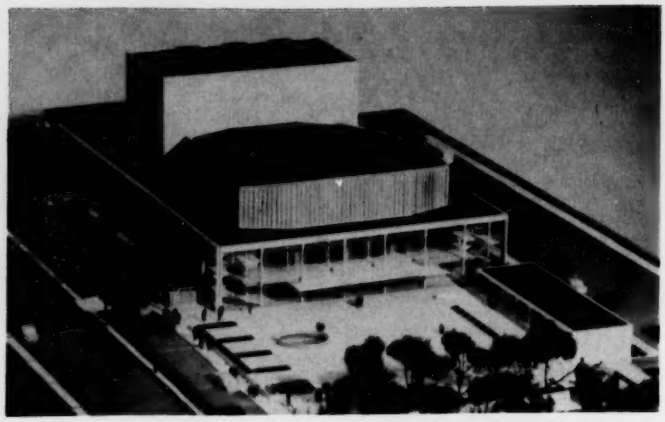
■ Sydney is well into the concert season. June, July and August are very busy months for both performers and audience. (It seems to be the same audience at almost every concert.) Actually, our season started with a Concerto festival right in the hottest part of February and will continue until November, but the three months mentioned see a constant stream of celebrity artists arriving and departing.

So far we've had excellent recitals by pianists Andor Foldes, Rudolf Firkusny and baritone Gerard Souzay, each in solo appearances and in concert with the Sydney Symphony Orchestra. Conductor Alfred Wallenstein on his way through to Melbourne, where he opened the Bowl, gave some exciting programs here also.

As part of the Handel Bicentenary program, Nicolai Malko, resident director and conductor of the Sydney Symphony Orchestra, in collaboration with the Hurlstone Choral Society and soloists Heather McMillan (soprano), Alan Ferris (tenor), Ronal Jackson (baritone), Ereach Riley (tenor), Joan Milford (mezzo-soprano), presented "Judas Maccabeus." The S.S.O. is fortunate in having as its conductor a man of the stature of Dr. Malko. He has conducted many orchestras overseas and in his recent summer vacation, he led the National Symphony of the Danish Broadcasting Co. in eight concerts, and in Russia (where he was born) he led the Kiev Philharmonic in two, the Leningrad Philharmonic in two, and in Moscow both the Philharmonic and State orchestras of that city.

For "Judas" there was a packed house, proving once again the ever-popular appeal of Handel. Surprisingly enough, the five soloists were all "home-town." Riley and Jackson have recently returned from ten years' extensive study and singing and many outstanding successes in Europe. However, neither was in good voice on this night and the "stay-at-homes" were definitely far superior both in technique and emotional content. The Choral Society did very well indeed, its singing agile and fluid for such a large number; several of their choruses were deeply felt, and the performance, on the whole, was quite a landmark in musical achievement.

■ Much interest is being shown in an all-Australian Talent Quest organized by the Australian Broadcasting Commission. The "Quest" will consist of 43 programs which will come from country centres throughout Australia. As well as in Capital cities, talent will be sought in places as far afield as Darwin and Alice Springs in the Northern Territory, Mt. Gambier and Port Pirie in South Australia; Kalgoorlie (home of Eileen Joyce) and Bunbury in the West; Mackay and Cairns in Queensland; Launceston and Burnie in Tasmania, and in many centres throughout N.S.W. and Victoria. After the auditions, 36 centres will be chosen, six in each state, from which the 43 programs will be broadcast. Terry Dear will emcee all programs, which will be performed before local audiences. Mr. Dear was for eight years the director of Australia's Amateur Hour, a weekly program from a commercial Station. Winners will make concert appearances. AUSTIN GOLDBERG



Vancouver's new Civic Auditorium, which is being completed for its opening at that City's Festival in July, from an architects' model.

Vancouver Will Dedicate New $6,000,000 Auditorium

VANCOUVER

■ Interest here centers on the opening of the new Civic Auditorium, for which Queen Elizabeth will visit this city during the Vancouver Festival in July. This six million dollar edifice covers an entire block. It contains two theatres, one seating about 3000 and the other 700. It is air-conditioned and equipped with the latest acoustic, stage and electronic devices. The stage is the largest in Canada and will seat 100 musicians and a chorus of 300. The auditorium is very attractive and modern in style with unusual acoustics and excellent sight lines. The design was chosen in a national competition, and the winning architects (the firm of Lebensold, Affleck, Desbarrats, Michaud, Sise and Dinakopoulos) have already been commissioned to design the new Montreal Civic Auditorium.

The first performance in the new building will be the Vancouver International Festival presentation of Gluck's "Orpheus." We shall be honored to have Bruno Walter return, after last season's opener, to conduct two Mozart concerts. Herbert von Karajan will give two all-Beethoven lists. Walter Susskind, Oivin Fjelstad and Milton Katims are among the other conductors for the Festival. The forty-girl Japanese Takarazuka Dance Theatre will add an Oriental note. Soloists Elizabeth Schwarzkopf, Rudolf Firkusny and many others will perform.

■ The present season's highlights included two concerts given by Sir John Barbirolli conducting the Vancouver Symphony. Outstanding were his subtleties in a Haydn score and his wit and verve in the Vaughan Williams Eighth Symphony. The transformation of sound and quality which he wrought in the orchestra was almost unbelievable.

Eugene Istomin's performance of the Beethoven Piano Concerto No. 5, with Irwin Hoffman conducting, was pianistically, if not interpretatively, first rate. Erica Morini succeeded superbly in making the Tchaikovsky Violin Concerto vitally interesting. Moiseiwitsch, playing with the orchestra, gave a rather dry and matter-of-fact presentation of the Rachmaninoff First Concerto.

Of interest was the Canada Council grant of $20,000 to the Symphony for the expansion of its work. To this end, a flying tour by the orchestra of the north, accomplished in a DC6B aircraft, visited places like Prince Rupert and Kitimat, where a "live" symphony had never before been presented. Enthusiasm in the tour centers was so great that a rare phenomenon: they were a financial success.

■ Otherwise noteworthy were Friends of Chamber Music concerts including a refined performance by the Pasquier String Trio. The Parrenin Quartet excelled in the presentation of modern music, and the Janacek Quartet's playing of that composer's Second Quartet, showed lucidity and fine teamwork. . . . Of the many artist recitals of this season, a highlight was the appearance of Zara Doloukhanova, the Russian mezzo-soprano, who maintained the high artistic level of her performance from beginning to end. Of rare pianistic quality was also her accompanist, Alexander Yerokhin. . . . The outstanding event of the women's Musical Club series was the homecoming concert of Donald Bell, baritone. This native artist, now engaged at the Bayreuth Festival, sang Lieder with excellent taste, cultural understanding and a beautiful voice. DR. IDA HALPERN

CANADA SHOWS MUSICAL EXPANSION

FRANCOIS D'ALBERT, *violinist, with* HERBERT RUFF *at the piano, was heard in a concert on April* 12, *over the CBC radio network. At this time he gave the Canadian premieres of works by Alexis Constant, Roman Ryterband and Ernest Por, in addition to scores by Paganini and himself.*

TORONTO

■ Toronto's Spring season was stimulating both in the music performed and choice of soloists. The Toronto Symphony, Walter Susskind conducting, had Canadian soprano Ilona Kombrink at the subscription concerts of Feb. 17 and 18. She sang Chausson's "Poème de l'Amour de la Mer" magnificently, and her achievement was equalled by the orchestra. The next set of concerts introduced André Tchaikowsky to Toronto, playing Prokofieff's Third Piano Concerto. Susskind embarked on a complete performance of Gustav Holst's "The Planets," rarely heard here, and perhaps for good reasons. Violinist Michael Rabin was scheduled for March 17 and 18, but at the last minute hurt his hand. Hyman Goodman, concertmaster of the orchestra, rose to the occasion and played Bruch's G Minor Concerto in fine style. The final subscription concerts brought Glenn Gould back to Toronto, and he reached new heights in the Beethoven Third. We, who have known Gould for many years, continue to marvel at this phenomenon, for every performance is a revelation.

The Sunday Pop Concerts by the orchestra were often first-rate. Guest soloists from the middle of February until the last concert of the year on April 19 included Harry Mossfield, baritone, Leopold Simoneau, tenor, Marian Grudeff, pianist, Herbert Beattie, baritone, Patricia Parr, pianist, Teresa Stratas, soprano (second performance this season, replacing Heidi Krall, who had to sing in place of Zinka Milanov, at the Metropolitan Verdi "Requiem"). Kiki Bernasconi, the very gifted 15-year-old pianist, Joan Maxwell, mezzo-soprano, and Jan Rubes, bass-baritone. Conductors besides Mr. Susskind were Willis Page, Alfredo Antonini, and Sir Ernest MacMillan. The Mendelssohn Choir assisted at one of the Pop concerts and also collaborated with the orchestra in its annual performance of the Bach "St. Matthew Passion."

■ Toronto's other major orchestra, the CBC Symphony, usually had at least one work of special significance on its Sunday concerts. Colin Davis conducted on March 1, with a good reading of Stravinsky's Symphony in C. Warren Mould was soloist in the Saint-Saens Third Piano Concerto. Geoffrey Waddington, CBC Director of Music, conducted during the following week; of particular interest was a performance of Roger Matton's "Horoscopes." Heinz Unger then took the orchestra for two concerts: on the first, Elizabeth Benson Guy, soprano, and Norman Farrow, baritone, were the soloists. The second program was outstanding, Unger displaying fine interpretive powers in the Beethoven Third Symphony, and craftsmanship in the Shostakovich First.

Josef Krips made his first Toronto appearance at the end of March, leading the group in Bruckner's Seventh Symphony. One could hardly get too excited over the work, but admiration for Krips seemed more than justified. His Buffalo Philharmonic played at Massey Hall for two nights, later that same week.

Walter Susskind introduced the very excellent English-Israeli violinist Yfrah Neaman on April 5 with the first Toronto performance of the Ernest Bloch concerto. Eduard Van Remoortel made his second appearance of the season with the CBC the next week; the highlight of the concert was the exciting Honegger Fifth Symphony. Another first performance occurred when Sir Ernest MacMillan conducted on April 19 and Frederick Grinke, English violinist, played Arnold Bax' Concerto. To close this year's season, the most extensive in the seven-year existence of the orchestra, Zubin Mehta was on the podium and Ray Dudley, pianist, was heard in the Beethoven Third Concerto.

Rumor has it that the orchestra may have shorter concerts next season and without a public audience. We have no quarrel with restricting their concerts to radio, but do view with concern their cutting of air time to one hour instead of the hour and a half of this year.

■ Still another Toronto orchestra of major dimensions is the York Concert Society conducted by Heinz Unger. At its first 1959 concert at Massey Hall Dr. Unger was honored by the Bruckner Society of America. An honorary member of the group, he received the Mahler Medal after his reading of Mahler's Fifth Symphony, a first Toronto performance. The Society opened its April-May Series with Elena Nikolaidi, contralto, as soloist, to be followed by Greta Kraus, harpsichordist, Tossy Spivakovsky, vioninist, and to conclude on May 20, an all-Beethoven concert listing the Eighth and Ninth Symphonies.

Recitals of note in Toronto were given by Tebaldi, Peter Pears and Julian Bream, Jean-Pierre Rampal and Robert Veyron-Lacroix, Rosalyn Tureck, the Toronto Woodwind Quintet, Neil Rankin, Isaac Stern, and Maureen Forrester. All in all, a very active musical season.

■ Summer doldrums are almost upon us, but we can look forward to an exciting season at the Stratford Festival. Final casting for three weeks of Offenbach's "Orpheus in the Underworld" includes Martial Singher, Irene Jordan and John McCollum. Of particular interest is the first North American appearance of the Soviet pianist Lev Oborin, who will give solo recitals, appear with the Festival National Orchestra, and give a three week master class. Other soloists at Stratford include Lois Marshall, soprano, Oscar Shumsky, violin, Leonard Rose, cello, Julius Baker, flute, and Robert Bloom, oboe. A special "Shakespeare and Music" program has been devised by Michael Langham, artistic director of the Festival, and Singher.

Canadian music mourns the passing of Edward Johnson, who died at his home in Guelph on April 20. Outstanding tenor, manager of the Metropolitan Opera for fifteen years, Chairman of the Board of the Royal Conservatory of Music from 1945 until this Spring, we have lost a great Canadian.

EZRA SCHABAS

Ottawa Philharmonic Is Now National Orchestra

The Ottawa Philharmonic Orchestra, Thomas Mayer, conducter, has been renamed the National Symphony Society of Canada. The season is to be extended to 24 weeks, and its budget increased to $150,000 annually.

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FRANCE REVAMPS DIRECTION OF THEATRES

■ Before summarizing the activities of our National Lyric Theaters, I should review the latest decisions of the Minister of Fine Arts, André Malraux. The complete revision of the Opéra and the Opéra-Comique are involved. The Opéra, which has one of the finest orchestras in the world as well as an exceptional corps de ballet, will be responsible for first-rate productions of those works which were first brought forth at the Theatre Italien, as well as the classic and contemporary international repertoire. The minister wants a premiere at the Opéra to be an event of world-wide importance. The Opéra-Comique will become the theater of the avant-garde, presenting the works of the most modern composers as well as little-known revivals of the 17th and 18th centuries. And the splendid Theatre de Versailles, built by Louis XV and marvelously restored last year, will present gala spectacles.

A new staff will direct the destinies of the "art lyrique." A. M. Julien, founder of the series, Theatre des Nations, which was so successful, has been named Administrator of the United National Lyric Theaters, replacing Georges Hirsch. The composer Emanuel Bondeville retains his post as Musical Director. The Counselor for the Dance will be Roland Petit, who just brought out a ballet based on "Cyrano de Bergerac." G. Dussurget, founder of the Festival at Aix-en-Provence, has been appointed Artistic Counselor.

The well-known stage director Marcel Lamy will be the director of the Opéra-Comique. Next season will open with a completely re-studied "Carmen," staged by J. L. Barrault, followed by Berg's "Wozzeck," a work of Bartok and one by Monteverdi. In the provinces old theaters will be modernized and new ones will be built which will become important centers of art and music, dedicated above all to youth.

The best performances at the Opéra this season were the "Ballo in Maschera" staged by Margherita Waldmann, and the ballet "La Dame à la Licorne," and at the Comique Poulenc's "La Voix Humaine" and the ballet "Concerto" by Jolivet.

■ The season of music festivals in France opened this year at Bordeaux. In June Strasbourg will dedicate its festival to French and Russian Music.

Scene from Mozart's "The Magic Flute," as staged at the Aix-en-Provence Festival, with ERNST WIEMANN, *at center, as Sarastro.*

The Philharmonic of Warsaw directed by Vitold Rovicki and the Orchestre National de la Radio Française directed by Markevich will be heard with David Oistrakh and Emile Gilels as soloists, playing Chopin, Prokofieff, Szymanowski, Shostakovitch, Debussy and Ravel works. The anniversaries of Handel and Haydn will be celebrated as well by concerts given in the cathedral.

In July the internationally famous Festival of Aix-en-Provence will be held. By universal demand the "Magic Flute" will be repeated with the staging, extraordinary costumes and settings of the famous painter J. D. Maclès. The orchestra of the Société des Concerts du Conservatoire will be conducted by Hans Rosbaud, and the cast will include Anja Silja, Teresa Stich-Randall, Fred Guthrie, Erich Kunz, etc. In honor of Haydn, his opera "Il Mondo de la Luna" will be presented, directed by C. M. Giulini and given in collaboration with the Holland Festival. Rosbaud will also conduct "Cosi Fan Tutte" with Nan Merriman, Mariella Adani and Marcello Cortis. There will be many concerts of classic and contemporary music in the famous gardens of this charming 13th-century city.

After Aix comes the Festival of Menton, and there will also be festivals at Enghien-les-Bains and at Vichy.

At the beginning of September the festival at Besançon has invited the conductors Charles Munch, Kubelik, Solti and Maazel, and such artists as Kempff, Backhaus and Schwarzkopf. And in Besançon the annual competition for young conductors will again be held.

SUZANNE DEMARQUEZ

Belgium Will Make Fair Annual Event

BRUSSELS

■ Owing to the success of the World's Fair last year and its three months' festival, it has been decided to make this an annual event beginning in 1960.

May saw the beginning of the Queen Elizabeth International Music Competition. This year it is for violinists, and it has again attracted contestants from a number of countries. Since it was established in 1937, the concert has been preeminent for the difficulty of its program, the importance of its money prizes (the first winner receives $3,000, the second $2,000 and so on down to the twelfth who gets $200). But above all it is renowned because the winner is virtually assured of making a career. In 1937 David Oistrakh was the first victor, and the following year Emil Gilels won the first prize. In the early competitions the Russians seemed unbeatable. Even after the war Leonid Kogan renewed the series of Russian successes. Leon Fleisher was the first American to win, followed the next year by Berl Senofsky, violinist.

This year 28 contestants from 15 nations are represented, among them seven Americans. Among the judges are the violinists Menuhin, Galamian, Oistrakh, Francescatti, Grumiaux and many others.

■ Meanwhile, the concert season here has been rather lacking in outstanding novelty. Many concerts were given but with somewhat stereotyped programs. Among the leading virtuosi heard were Artur Rubinstein, Brailowsky, Grumiaux and among conductors Scherchen, Kletzki, Markevitch and Andre Vandernoot, the last rapidly becoming one of the best European batonists. Among the few new names this season were

(Continued on following page)

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Italy Feels Pinch In Music Subsidy

FLORENCE

■ During the present year Italian musical institutions, opera theatres and concert planners have had to wage an unrelenting and seldom successful battle with the Government's Cultural Department for adequate finincial support—one which would allow for rational planning of activities and catering to the public with high-level and sometimes unusual offerings. The entire musical life of this country depends upon such subsidies. There is no tax exemption that would induce private sources to contribute funds to any artistic venture.

Unfortunately, the public itself is not in large part, music-minded. From time immemorial, Italy has leaned more to visual, than to auditory enjoyment. Concert audiences are scarce, and although Verdi, Rossini, and Puccini are still most popular attractions, any music that is somewhat out of the beaten path meets with little interest among the large public. Whereas, according to reliable statistical research, in the United States more concert tickets were sold last year than for baseball games, in Italy, there is a feverish attendance at football events, compared with a depressingly poor demand for serious concerts.

Because of scanty encouragement, the last music season has not been satisfactory from various points of view. Even La Scala had to restrain its normally buoyant enterprise. No important world premiere has been presented this season on its famous stage. Many a season in provincial centers had to be curtailed and several Spring events abolished, as well as programs of otherwise active and well-run concert societies abandoned.

■ The calendar of events published by the European Association of Music Festivals for the coming summer leaves those interested in the musical life of this country only partly happy. In its list of 22 important festival events, Italy has only three. (Of course, other events are given here which are not under this association's aegis.)

There has been previous comment in this column on the Florentine Maggio Musicale and its handicaps. In this case, too, financial difficulties have been prohibitive in securing, in sufficient time, the participation of first class casts and conductors of international renown. This shortage may be felt more acutely after the number of successful leaders from abroad who appeared in last winter's regular Florence concerts. This series closed under the baton of the young American Thomas Schippers, well received here. The program of the festival —by now under way—has been enriched with the Florentine Orchestra's newly built Chamber Ensemble, modelled after the similar New York Philharmonic group. The brilliant concertmaster, Antonio Abussi, acts as its leader. Scheduled appearances of the Modern Jazz Quartet are also planned.

■ On the contrary, the September Venice Festival offers a homogeneous style, being planned in part around events of contemporary music. An unusually rich list promises modern music of all kinds, symphonic and chamber concerts. Among these is a program dedicated to modern Oriental music, one to compositions of Alban Berg, another to "Plays and Tales for Children," and —naturally!—one to electronic music, much heralded in Italy by the work of the Milan "Fonological Studio" and its apostles, Bruno Maderna and Luciano Berio. Also scheduled are the world premieres of three short Italian operas, to be given in the La Fenice.

■ Perugia, with its famous series "Sagra Musicale Umbra," conveniently timed directly after the festival in Venice, maintains its character as a center for sacred performances. To Valentino Bucchi's beautiful religious dance conception introduced a few years ago in the St. Agostino Church, and choreographed by Leonide Massine, a permanent place in the programs is being assigned which is like that the mystery play "Everyman" has held for many years at the Salzburg Festival. The world premiere of Bohuslav Martinu's "The Greek Passion" and of a "Requiem" by the Italian Guido Pannain will compete for religious fervor with the classical expression of Beethoven and Handel, and with new choral works by the most progressive younger composers. The prevailing spirit, strictly its own, contrasts refreshingly with the routine arrangements of many other European festivals.

■ The same term of "something different" may be applied to the Festival of Two Worlds, to be held in June and July for the second time at Spoleto, following its successful and rewarding introduction last summer. (Strangely enough, it is not included in the list of the European Festival Association, probably because it is considered more of an American than a Continental enterprise.) In its calculations to draw foreign visitors, Gian Carlo Menotti's bold experiment—which has brought into the musical limelight the previously somewhat neglected small Umbrian city —has come to rank as one of the happiest events.

Another series will call many music-lovers from abroad to Italy, not so much for mere enjoyment as to plunge into the study of many kinds of musical knowledge. The world-famous courses of the Academy Chigiana in Siena will be offered again this summer, with a roster of instructors more distinguished than ever. In addition to the regular lessons of the Italian staff of master teachers, Pablo Casals, Alfred Cortot and the Spanish harpist Nicanor Zabaleta will offer special courses. Its patron, Count Chigi, founder of the unique institution, may truly be proud of this enterprise, backed with a Maecenas-like liberality rarely encountered in the musical field in Italy.

GISELLA SELDEN-GOTH

Brussels

(Continued from preceding page)

the American violinists Sidney Harth, and Michael Rabin and the pianist Glenn Gould. An enormous success was won by the recital of Dietrich Fischer-Dieskau, the lieder singer.

The only series in which interesting new works are given is that of the National Radio. These are free to the public and so have no anxieties over the box-office draw, a fact often offered by other impresarios as an excuse for their lack of enterprise. We had an opportunity to become acquainted with the latest works of Khatchaturian (his Second Symphony), Messiaen, Stravinsky, Manuel Rosenthal, Frank Martin ("Five Studies for Strings"), Jolivet ("Concerto for Percussion"), and a novelty by the late Anton Webern, as well as the latest productions in electronic and concrete music by Boulez, Pousseur, Schaffer, Varese and Stockhausen.

■ For the coming season the Brussels Philharmonic Society is making an effort to revitalize its programs. Six concerts will be devoted to works of as many national schools—Spanish, French, German, Italian, Austrian and Russian. Three concerts will be entirely of contemporary works, each by a single composer. The first of these is to be devoted to Oliver Messiaen, the second to Stravinsky, and the third to Dallapiccola. Among new conductors to be appearing next season will be Claudio Abbado, Gerd Albrecht, Zubin Mehta and the Chinese Choo Hoey. Another newcomer is the Chinese pianist Fou Ts'ong. Let us hope the results will be worthy of our hopes!

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NORWAY OPENS ITS OWN OPERA

■ As the latest of the Scandinavian capitals, Oslo has at last achieved its own National Opera, more than a hundred years after Helsinki, Stockholm and Copenhagen, each of which has its own opera house with rich traditions.

The Norwegian Government provided the necessary economic resources, and Mme. Kirsten Flagstad, our world-renowned Wagnerian star, cordially gave her name to the project and took the position of leader and director through the first difficult years of organization. A large number of our leading singers are under contract to stages all over Europe. Therefore it was necessary to organize the artist ensemble from among young, talented singers and musicians available in this country.

Mme. Flagstad, with her own great experience on stages all over the world, chose for the opening performances d'Albert's "Tiefland," Weber's "Der Freischütz" and the Johann Strauss operetta "A Night in Venice." The chief conductors are Oivin Fjelstad, Swedish maestro, and the Hungarian Istvan Payor; the first is known in New York from having conducted the New York Philharmonic as guest two years ago in a Carnegie Hall concert arranged by Stokowski. Payor was the talented conductor in recent years of the Norwegian Opera Society in performance of "Aida," "Don Giovanni," "Die Entführung aus dem Serail," "Boris Godunoff" and other works.

Scenes at the opening of Norway's New Opera. Above, KIRSTEN FLAGSTAD, *its Director, waltzing with the* MAYOR *of* OSLO *at the party afterward. Below, a tableau from D'Albert's "Tiefland," with* WALDEMAR JOHANSEN *as Sebastiano,* BJARNE BUNTZ *as Pedro, and* EGIL NORDSJO *as Tomasso.*

Certainly the new Norwegian Opera will be a source of inspiration for our young singers and musicians, who never have had a chance to present their own production. Norway's three millions of population include a large number of music lovers; many of our cities have their own symphony orchestras, and the smaller counties have civic organizations known as Friends of Music.

Oslo had its own Handel Festival in April. The seven concerts included "Samson," "Israel in Egypt," various chamber music works and concerti grossi, and the interesting choral work, "L'Allegro ed il Pensieroso." The English tenor Richard Lewis sang the title role in "Samson" and was the soloist in the second chamber concert.

■ In the Bergen Festival, which opened on May 29, there will be 70 concerts and other performances within 17 days. The guest groups this year include the Residentie Orchestra from The Hague under Willem van Otterloo, the Berlin Philharmonic Chamber Ensemble, and the Belgian Fritz Hoyois Vocal Group. Guest conductors will be Igor Markevitcvh, Eleazar de Carvalho and Carl Garaguly. Claudio Arrau is playing the Beethoven Piano Concerto No. 5, Gina Bachauer the Rachmaninoff Concerto No. 3, and Anthony di Benaventura a Chopin program. Robert Riefling, internationally known Norwegian pianist, will play the Grieg Concerto and on the same program the orchestra is presenting Saeverud's "Minnesota" Symphony, which was recently premiered in Minneapolis for that State's Jubilee. Leading Norwegian artists will also appear, including the Metropolitan Opera soprano Aase Nordmo Loevberg. There will also be folklore programs, ballet performances, and Ibsen plays presented by the National Theatre of Oslo.

As everyone knows, Bergen was the birthplace of Grieg, and his works have a favored place in the hearts of those who inhabit this marvellous little city situated between seven mountains and the Atlantic shore.

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Photo by Krogh

The Tivoli Guard on review in front of the new Concert Hall recently erected in Tivoli Gardens, Copenhagen.

Denmark Honors Stravinsky

COPENHAGEN

■ The tenth Royal Danish Ballet and Music Festival, held from May 17 to 31, was again a magnet for international visitors. It opened at the Louisiana Museum with festival greetings and a concert by the Danish section of the ISCM. The program listed works of Weis, Haydn, Stravinsky and Mozart. The State Radio Symphony, the Copenhagen Men and Boys' Choir and soloists performed Handel's "Saul" at the Cathedral on the first evening, under the direction of Morgens Wöldike.

A feature of the festival was the presentation to Igor Stravinsky of the Sonning Prize, which took place in the Tivoli Concert Hall on May 25, at a concert in which the Royal Orchestra was led by John Fransen in works of Mozart, Vagn Holmboe, (Seventh Symphony), and Stravinsky (Octet for wind instruments). After the presentation the composer conducted his "Firebird" Suite.

■ The Royal Danish Ballet was seen in a wide variety of productions, both older traditional and modern pieces. Among the newer productions were Birgit Cullberg's "Medea" and "Miss Julie," both classics here, and a work by her titled "The Moon Reindeer" to music by Riisager. Another novelty was a "Scene without Words" by Samuel Beckett, the radical playwright, with music by J. Beckett.

The Royal Opera presented Mozart's "The Abduction," "Magic Flute" and "Nozze di Figaro" and a double bill of Pizzetti's "Iphigenia" and Puccini's "Gianni Schicchi," among other works.

The festival included a State Radio Symphony concert of contemporary Danish music by Per Norgaard "Cantillations for Strings"), Niels Viggo Bentzon (Piano Concerto No. 4 with the composer as soloist) and Holmboe ("Epitaph").

A Candlelight Concert at Elsinore Castle presented Music of the Renaissance performed by Alfred Deller, counter-tenor, Desmond Dupré, lute, Thomas Rosenberg, Hans Erik Deckert and Jorgen Glode, playing the viola da gamba. There was also a program of Buxtehude's music given at St. Olai Church in Elisinore by a chorus and orchestra from the Royal Danish Academy of Music, with organist Georg Fjelrad, and a concert of music by Carl Neilsen played in the new City Hall of Odense by the Symphony Orchestra of that city, chorus and soloists, conducted by Martellius Lundquist. The famous organist Finn Videro performed in the Frederiksberg Castle Church in works of the Baroque era on the famous Compenius Organ dating from 1610.

■ Just to show that the Danes are not all serious in their preoccupations, lovers of the lilting music of Lumbye also had a concert in the Tovoli Concert Hall. And to mark the tenth anniversary of the Royal Danish Festival, the country issued a special stamp on which one of the Royal Ballet's lovely dancers is presented!

These are only a few highlights of a series which is but one of the events held in this country. For example, there is the 1959 Viking Festival at Frederiksund, June 20 to July 6, which features a folk play, "Starkad the Giant," based on the Viking era in Denmark, in which 200 of the townpeople will participate.

ISRAEL HAILS GALA "FALSTAFF"

■ The season culminated in a series of highlights. Outstanding were the opera performances given by the Israel Philharmonic, conducted by Carlo Maria Giulini—the first time the orchestra has ventured into full-scale opera. The resident opera company lodged a protest with the authorities, charging "unfair competition." Yet the Philharmonic had chosen a work beyond the power of any local company to perform—Verdi's "Falstaff."

The guest singers were of high rank. Fernando Corena was marvelous as Falstaff, an actor-singer who could hardly be surpassed in the part. Others in the cast were Oralia Dominguez (Quickly), Mario Spina (Fenton), Walter Monachesi (Ford), Angelo Mercuriali (Dr. Cajus), Mario Carlin (Bardolph), Enrico Campi (Pistol), Ilva Ligabue (Alice Ford), Mariella Adani (Ann), Fernanda Cadoni (Meg Page). Franco Zefferelli was the expert guest producer. Garry Bertin directed the resident Rinat chorus, and Mia Arbatova and Mia Pick staged a colorful ballet finale. Giulini was in top form and gave Israel its greatest musical event in years. Of the 15 performances scheduled for February, 14 were sold out (with 3,000 capacity), but the last one had to be cancelled as three singers were involved in a road accident on their final day here.

■ Two recent concert series of the Israel Philharmonic Orchestra were conducted by Israeli musicians. George Singer was at the helm for the Israeli premiere of Paul Ben-Haim's interesting new orchestral work, "To the Chief Musician," commissioned by the Louisville Orchestra for its 1958-59 season. Gary Bertini conducted the Orchestra for a series featuring the duo-pianists Luboshutz and Nemenoff, also presenting a gala concert in honor of the visiting Queen Mother of Belgium. The Israeli composition in this program, "Midnight Prayer" by Mordecai Setter, was a rather unconvincing rhapsody based on folkloristic material.

George London's resounding baritone voice and fine dramatic interpretation were warmly applauded in a concert series conducted by Josef Krips, with scenes from "Boris Godounov," assisted by the Tel Aviv Chamber Choir. The Choir also appeared in a special concert in works by J. S. Bach and Beethoven ("Choral Fantasy"), with Eldad Nevmark as expert piano soloist. Frances de Bossy sang Mahler's haunting "Kindetrotenlieder" and the orchestra contributed a Suite by E. W. Sternberg. Eytan Lustig conducted.

A "reading rehearsal" by the Israel Philharmonic with Menuhin acquainted us with an important new Israel work, the Concerto for Violin by Oedoen Partos, commissioned by the Fromm Foundation for Menuhin, who will probably give the first performance next season.

The Ein Gev Festival, designed by the late Serge Koussevitzky, a unique event connected with the Lake of Tiberias, its history and associations, was held again this year with routine performances such as can be heard in the cities at any time.

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Holland Mourns For Van Beinum

AMSTERDAM

■ The sudden death of Eduard Van Beinum, conductor of the Amsterdam Concertgebouw, from heart failure at a rehearsal on April 13 deeply moved everyone in Holland. He had just recovered from a severe illness, and conducted his last concert with the orchestra on April 11 in The Hague—one of the most magnificent this orchestra has ever given. It included Haydn's Symphony No. 101, Ravel's second "Daphnis et Chloe" Suite, Bading's "Symphonic Variations," and Mozart's Third Violin Concerto, excellently played by the newly engaged concertmaster, Jacob Krachmalnick, formerly of the Philadelphia Orchestra.

The Concertgebouw has announced that the orchestra will make its tours in England this year and of the United States next season as scheduled. Who will succeed Van Beinum has not been made public as yet, but the names of Eugen Jochum and Hans Rosbaud have been mentioned.

■ The Holland Festival is being held from June 15 to July 15. A chief attraction will be the concert of operatic music given by Maria Meneghini Callas on June 11 in Amsterdam, with the Concertgebouw Orchestra under the direction of Nicola Rescigno. In the operatic field, Wagner's "Tristan and Isolde" with Otto Klemperer conducting the Concertgebouw Orchestra and Martha Mödl, Ramon Vinay, Joseph Greindl and Gustav Neidlinger as performers, is a highlight. Producer and designer will be Wieland Wagner of Bayreuth. "Il Mondo della Luna," the delightful Haydn opera, will receive its first performance in the restored original version, with Carlo Maria Giulini conducting an all-Italian cast. The Nederlandse Opera is participating with Janacek's "Katja Kabanova," starring Czech singers under the baton of Jaroslav Krombholc, conductor of the Prague Opera; Mozart's "Cosi fan tutte" under the direction of Peter Maag and Puccini's "Trittico," with Arrigo Guarnieri conducting a cast of Dutch, German and Italian singers.

The orchestral and chamber music concerts contain much modern music, the "Six Orchestral Pieces" by Webern (Rosbaud conducting the Concertgebouw Orchestra), Bartok's "Dance Suite" and Violin Concerto (Antal Dorati conducting the Residentie Orchestra with Yehudi Menuhin as soloist), Bartok's "Cantata Profana" (Bernard Haitink leading the Philharmonic Orchestra of Hilversum), Britten's Second and Bartok's Sixth Quartets played by the Amadeus String Quartet, and a modern woodwind program of works by Fricker, Barber, Leibowitz, Pijper and Janacek, by the Danzi Quintet. An unusual item will be the "Lamentatio Jeremiae Prophetae" by Krenek, sung by a choral group from Radio Hilversum. Soloists will include Elisabeth Schwarzkopf (Mozart arias), Geza Anda, Robert Casadesus, Christian Ferras and Nikita Magaloff. Conductors are Sir John Barbirolli, Lorin Maazel, Giulini, Leitner, Rosbaud and Willem van Otterloo.

LENY NOSKE-FRIEDLAENDER

AUSTRIA MOUNTS MODERN STAGE WORKS

VIENNA

■ Poulenc's opera "The Dialogues of the Carmelites" was the first of three outstanding new productions given within a short time by the Vienna State Opera. This work, a highly effective adaptation of Bernanos' drama, is a valuable acquisition to the repertoire of the State Opera, though only moderately modern in style.

The opera was applauded with enthusiasm by the Viennese audience. The fine cast made possible a virtually perfect performance. It included Irmgard Seefried, Christel Goltz, Hilde Zadek, Elisabeth Hoengen, Annaliese Rothenberger (perhaps the greatest surprise of the evening) and Anton Dermota. The work had a subtle staging by Margarete Wallmann, with sets designed by Georges Wahkevitch. The acting was convincing, and highly impressive in its story of the nuns of Compiegne who mount the scaffold triumphant over Death. Heinrich Hollreiser was the conductor.

Scene from new production of Stravinsky's "Agon" by the Vienna State Opera Dance Ensemble, with choreography by YVONNE GEORGI. *Shown are* CHRISTI ZIMMERL, KARL MUSIL *and* PAUL VONDRAK

Two other new productions at the State Opera were of those indispensables, "Cavalleria" and "Pagliacci," here known as "Bajazzo." The management mobilized a number of excellent performers who in their efforts tried to gloss over the most obvious elements of verismo in the works. Interest centered on the first appearances here of Jon Vickers, the excellent Canadian tenor, and Lovro von Matacic, the conductor, both engaged regularly for our Opera. Matacic will rehearse "Prince Igor" by Borodin in place of Mitropoulos next year; he is a many-sided conductor of first-rate qualities, and his return to Vienna was a triumph.

■ A ballet evening (Yvonne Georgi, choreographer), proved that the State Opera dance ensemble can bear comparison with other international groups. The opening work, "Les Syphides," proved tedious largely because of a misguided orchestration by the Englishman Roy Douglas. "Evolutions," a ballet by Miss Georgi based on some electronic music by the Dutchman Henk Badings, made a sensation. This 14-minute work has a choreography without action, but creating great suspense. Edeltraut Brexner was the prima ballerina, and Richard Adams, an American, first solo dancer. The second half brought the first performance by the company of Stravinsky's "Agon"; in playing this highly concentrated score the Vienna Philharmonic was less impressive than the Georgi choreography, which was admirable, reflecting every change in the music. The evening closed with the world premiere of the ballet "Ruth," based on the Biblical story. The score is by Heimo Erbse, whose opera "Julietta" is being world-premiered at Salzburg this summer. The music proved disappointing, and the ballet itself was thrown into the shade by the two preceding works. But the evening was historic because it was the first time music produced mechanically was heard in the Vienna Opera. Michael Gielen was the conductor for "Agon."

Regina Resnik, from the Metropolitan Opera, made her first appearance here as Carmen. Miss Resnik's acting was effective but not exaggerated, and her voice produces pleasure by its intelligent use. Matacic conducted the performance, Vickers was the Don José; Walter Berry, a favorite here, sang Escamillo, and Sena Jurinac was the Micaela. The opera was given in French. Von Karajan is succeeding in his ambition to present all operas in the original language, in spite of some newspapers that attack this custom.

■ The Academy of Music and Performing Arts recently celebrated its fiftieth jubilee. To mark this occasion it gave one of the rare performances of the opera "Alkestis" by Egon Wellesz, Austrian disciple of Schönberg, with a libretto by Hofmannsthal. Josef Witt was the experienced producer, and the achievements of the young singers were strikingly effective, suggesting that Vienna will never be at a loss for a rising generation of artists. The conductor, Alfred Spannagel, as well as the Lower Austrian Tonkünstler Orchestra were cheered to the echo at the close.

Mario Rossi was one of the conductors in the Philharmonic subscription series. Rossi, a fine and an elegant conductor, began his program with the "Water Music" in honor of Handel's bicentenary. Later came a long and uninspired opus of Theodor Berger, contemporary Austrian composer, his "Malinconia for Strings," Op. 5, and then the "Tanzwalzer," Op. 53, by Busoni, than which many more inspired compositions could be found. To mark the 120th birthday of Moussorgsky the Philharmonic played his "Pictures at an Exhibition," in the version of Ravel.

André Cluytens, who will be connected with the State Opera next season, led the Vienna Symphony in a beautiful concert. It opened with "Nights in the Gardens of Spain" by Falla and the Piano Concerto for the Left Hand by Ravel. Friedrich Gulda was the brilliant pianist in these two scores. Later we heard a fine reproduction of Mozart's Symphony in G minor, K. 550, and the concert concluded with "Don Juan" by Richard Strauss.

■ "Die Reihe" is a recently-founded group of young musicians whose aim it is to play only modern music and who are sponsored by the State. Their first concert had an enormous success, though the program was rather difficult and except for one work proved a somewhat thankless task. They began with the Quintet "a la memoire d'Anton Webern" by Henri Pousseur. After hearing Webern's own interesting Saxophone Quartet, it was obvious that the young, talented Frenchman had composed his score under Webern's influence, inspired by his precise and enormously concentrated way of expression and strong power to create varied

(Continued on following page)

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GERMANY'S YEAR RICH IN MUSIC EVENTS

■ Germany's summer festival schedule is full and running over this year. Bayreuth is giving a new staging to "Flying Dutchman" in its series from July 23 to Aug. 25. The other works to be sung this summer include "Parsifal," "Lohengrin," "Meistersinger" and "Tristan," with Hans Knappertsbusch and Wolfgang Sawallisch as the chief conductors and the stage direction again under Wagner's grandsons, Wolfgang and Weiland. The singers are too many to mention, but among the ones best known in the U. S. are the American Jerome Hines, the Canadian Jon Vickers, and sopranos Birgit Nilsson, Leonie Rysanek, Astrid Varnay and Martha Moedl.

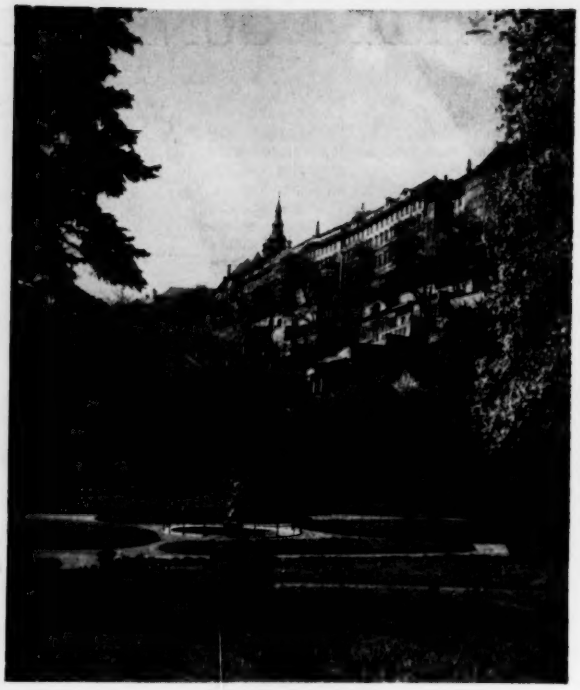
Munich's Opera Festival, from Aug. 9 through Sept. 9, conducted by Karl Boehm, Herbert von Karajan, Ferenc Friscay, Robert Heger, Rudolf Kempe, Joseph Keilberth, among others, is offering not only the usual Strauss, Wagner and Mozart, but this year also Handel's "Julius Caesar." The notable Bach Festival week at Ansbach takes place July 26 through 31, and the 30th Mozart Festival at Wuerzburg is scheduled again in mid-June.

Berlin's Festival takes place from Sept. 20 through Oct. 6 and will present opera, ballet, concert and theatre premieres and works by local and visiting musical organizations.

■ Darmstadt is holding its now famous 14th International Summer Courses in New Music from Aug. 25 to Sept. 5. Among the composers to assist in the series are Luigi Nono, K. Stockhausen and Henri Pousseur of "musique concrete" fame, also Wolfgang Fortner; Alois Haba will instruct in atonal musical theory. Operas to be given by the Darmstadt Landestheater include Weill's "Mahagonny" and Henze's "König Hirsch," and there will also be chamber and other concerts of new music.

Another series of much renown devoted to contemporary works is the Donaueschingen Festival, which takes place this year on Oct. 17 and 18. Bonn is holding its 22nd Beethoven Festival from Sept. 18 to 28, and will open its new Beethoven Hall during the ten days. These are only a handful of the events that will dot the entire landscape during this musical summer, with many cities offering special series by their opera and orchestral forces.

■ The eighth International Musical Competition is being held in Munich, Sept. 4 to 15, sponsored by the Broadcasting Corporations of the German Federal Republic. This is open to musicians of all nationalities in voice, piano, organ and string quartet performance. But there are limitations as to the ages eligible: voice, born between 1929 and 1939, inclusive; piano and organ between 1929 and 1941; and in the case of the string quartets, all but one player (and he not the leader) born between 1924 and 1941. The first prizes range from 6,000 DM for the quartets down to 3,000 DM for the other classifications. The last day of entry is July 1 and requests for entrance blanks should be addressed to Internationaler Musikwettbewerb, Bayrerischen Rundfunk, Muenchen 2, Germany, from which details of the required repertoire are also available.



Spring in the gardens of Prague, with Prague Castle in background.

AUSTRIA

(Continued from preceeding page)

moods. The third work on this program was by the youthful leader of the "musique concrete" movement in France, Pierre Boulez, his "Improvisations sur Mallarmé I et II," with a single vocal part performed by Maria There Ascribano, and harp, bells, celesta and other rhythmic instruments. The work may be styled a sort of neo-Impressionism. The audience applauded it enthusiastically, liking its fine, iridescent timbres.

■ In Easter Week, Von Karajan, whose Mass in B minor by Bach had made such an impression, conducted the same master's "St. Matthew Passion." He restricted himself to a very clear and true reproduction of the work, stressing its lyrical and contemplative atmosphere. His ability to inspire the chorus and Vienna Symphony to further efforts was remarkable. The interpreters of this grand performance were the Chorus of the Friends of Music Society, the Wiener Sängerknaben, and the soloists Maria Stader, Hilde Rössel-Majdan, Murray Dickie, Eberhard Waechter and Walter Berry.

All interest now is centered on the Vienna Festival Weeks, from May 30 to June 21. GERHARD BRUNNER

SPRING FETE IN CZECHOSLOVAKIA

■ The international festival "Prague Spring" is being held this year for the fourteenth time from May 12 to June 3 in Prague's theatres and concert halls, in the gardens of ancient palaces, and the baroque castle at Zbraslav. The present year is the 135th since the birth of Smetana and the 75th since his death, and the festival opened as usual with the playing of his symphonic cycle, "My Country." The Berlin State Opera will present Handel's "Ariodante" in honor of the 200th anniversary of his death, and Prague National Theatre has added his "Acis and Galathea" to its repertoire, while the Czech radio ensembles will perform Haydn's oratorio "The Seasons" in observance of his 150th death anniversary.

A number of Czech works are on the festival programs, elder composers, as well as moderns. The National Theatre will stage Borkovec's opera "Palecek," Jiri Pauer's opera "Zuzana Vojirova," Jan Hanus' ballet "Othello" and Frantisek Skvor's ballet "Doctor Faust." Martinu's new opera, "Mirandolina," and some of his concert works are highlights. The programs also list works by Stravinsky, Bartok, Britten, Frank Martin and others.

In addition to the Berlin State Opera, the Quartetto Italiano, Dutch Chamber Orchestra, Rumanian State Philharmonic, State Radio Orchestra of the USSR and other groups are engaged; conductors include George Szell, Igor Markevitch, Schmidt-Isserstedt, Szymon Goldberg, Alexander Gauk and others, and the solo artists include pianists Kempff, Curzon, Francois; violinists Besrodny and Erlih; 'cellist Fournier and many more. JOSEF BACHTIK

The Saga of Gudrun Simonar, Iceland's Leading Soprano

By LILLIAN KRAFF

ONE has only to hear Gudrun Simonar, Iceland's foremost soprano, speak to know immediately that she must be a singer. "I had very little interest in singing until I was fifteen," she says. "One day, while in the kitchen helping my mother, a friend came in with a copy of a popular song. I started to sing it in a higher and higher key. Suddenly, the full impact of what I was doing overcame me, and I thrilled to the realization that I could really sing."

Being a young lady of purposeful character and the ability to make decisions for herself, she determined to make singing her career and to be as good a vocalist as possible. She decided to go abroad for further study.

Gudrun's father had died when she was eight years old and her mother had remarried. Her stepfather proved to be her musical "angel." He organized a group of Icelandic philanthropists to contribute to her support and studies, was instrumental in obtaining grants from the Icelandic government and also freely helped defray her studies himself.

From Iceland, Gudrun journeyed to England. There she studied at the Guildhall School of Music and Drama and the English Opera Studio. At this time she took private instruction in singing with maestro Lorenzo Medea. It was he who wrote to Renata Tebaldi, when he felt it would be advantageous for Gudrun to continue her studies in Italy. Mme. Tebaldi graciously recommended her own teacher for the young soprano.

■ At the end of a six years' stay in England, Gudrun was off to Italy to conquer new fields. She remained for a year studying with Carmen Melis, Mme. Tebaldi's teacher. At this time, she was invited back to her native Iceland. She returned in triumph to appear in opera, radio and concert, and to sing Icelandic folk songs on records which attained top sales.

Almost immediately Gudrun became, and is today, Iceland's foremost soprano. She sings leading roles in opera, too—"Tosca," "La Boheme," "Cavalleria Rusticana," "Orfeo ed Euridice, "La Serva Padrona" and "Die Fledermaus," among others.

"My favorite role is Tosca," she said. "I love the role because aside from the glorious music it really gives me a chance to 'emote'!" She laughed reminiscently. "There is one performance I shall never forget. It was at the National Opera House in Reykjavik, and the Scarpia was a very well-known Icelandic baritone. He was well-known for his wonderful qualities as a good and kind man. I found it most difficult to hate him properly on the stage. But I summoned up all my acting resources and managed to do so to the satisfaction of the audience." In fact, the notices read, "It may be asserted that an Icelandic singer has never done as well as Simonar in her passionate, temperamental and jealous Tosca. . . ."

■ One day Gudrun received a call from the Soviet Embassy. She was invited to sing in Russia. She didn't take the invitation seriously and went back to England to record for "His Master's Voice."

This was in December 1956, and while in England the Soviet Embassy in Iceland phoned her and asked if she could be ready to leave for Russia in two weeks. Gudrun is a fast-moving young lady, but this was too fast. However, she left for Russia in March 1957. She was the first Icelandic singer ever to appear in Russia. She was heard in Moscow, Leningrad, Kiev, Lvov, Minsk and Riga.

"I made up a little poem," she laughed:

"Gudrun went to Russia,
Where there was lots of snow,
And everywhere that Gudrun went,
The interpreter was sure to go."

She spent five weeks in that country, gave nine concerts and appeared on television and radio.

■ The following year she was invited by the Icelandic National League and The Canada Iceland Foundation to appear in concerts throughout Canada. In Winnipeg she was made an honorary citizen. From Canada she proceeded to the United States and New York City for a Town Hall debut recital. She is the first Icelandic soprano to appear in the United States in 20 years.

"I had a very amusing experience at my Town Hall recital," she says. "Unknown to me a compatriot decided to attend my concert. He is Johann the Giant from Reykjavik, and I had never met him previously. He called the management of Town Hall and asked if they could make the proper arrangements to seat him. Because of his size he is not able to sit in the orchestra. The management placed him in a box and provided him with a special chair. I—who was a bit nervous and awed by the pace and feel of New York City—looked out at my audience and saw this huge bearded man in the box. My first thought was, 'Heavens, what big critics they have in New York'!"

This attractive and talented young artist from Iceland is here to stay. Welcome to the United States, Gudrun Simonar!

GUDRUN SIMONAR

Musical Culture Is Strong in 50th State

HONOLULU

■ "Aloha" from the 50th State! Those who have not visited Hawaii may be somewhat surprised to learn that on these islands in the middle of the Pacific there is such a great appreciation of music in all its phases and so much musical talent. All racial groups are represented in the Honolulu Symphony, the Honolulu Oratorio, Concerts by the Sea, and numerous similar organizations.

George D. Oakley, manager of the Artists Service of Honolulu, has brought world-famous artists to Hawaii for the past 20 years and has a most impressive roster for this season. Anna Russell appeared on May 23 and 24, Jan Peerce will be heard on Aug. 2; and on Nov. 8 the greatest musical attraction ever to appear in Honolulu—the Vienna Philharmonic Orchestra conducted by Herbert Von Karajan.

Punahou School of Music had a most successful third annual "Music and Art Festival" at Montague Hall, Punahou Campus, April 27, 28 and 29. There were four events, a Symposium, two Professional Concerts and a Young Musician's program. First performances of Barati's Oboe Quintet and "Five Elizabethan Lyrics" by Richard Donovan, Battell professor at Yale University, were well received. The Oboe Quintet was performed by James Alexander, Delight Hedges, Peter Mesrobian, George Gauggel and Katherine Vaught. The "Elizabethan Lyrics" were sung by Hortense Zukerman, soprano. Beverly and Barbara Yee, duo-pianists, appeared on the Young Musicians' Concert. Marian Kerr, director of the Music Department of Punahou, was general director of the Festival. ROBERT HOLLINSHEAD

Latin America: New Artistic Set-Up In 2 Nations

The National Orchestra of Mexico, directed by LUIS HERRARA DE LA FUENTE, *opened its series of ten concerts on May 15. Guest conductors will be* CARLOS CHAVEZ *and* ERNEST ROEMER.

MEXICO CITY

■ With the new President, Adolfo Lopez Mateos, in office there has been a great stimulus to cultural affairs. The new chief of Education, Dr. Jaime Bodet, is a recognized scholar, poet, and educator. Sra. Amalia G. C. de Castillo Ledon will be an able Assistant Secretary of Cultural Affairs.

The new director of the Bellas Artes Institute, Celestino Goroztisa, will be especially valuable in building up drama, in which he is well versed. The new chief of the Department of Music is Luis Sandi, especially interested in promoting Young People's Concerts, who proposes to play works of young composers. Salvador Novo is the Chief of the Department of Theatre. There are two groups of ballet. One is government-sponsored, with its own theatre directed by the well-known dancer, Ana Merida. The other is a fine independent group directed by Felipe Segura, who put together a competent group which he teaches and presents annually in a series.

■ Events and plans of the present musical season are varied and interesting. Three concerts will be given at the Bellas Artes by Alexander Brailowsky, under the direction of Ernesto Quesada Jr. The pianist has appeared here often since his debut in 1925 and always wins his audiences.

Conciertos Daniel has announced a series of concerts including the pianists Andre Tchaikovsky, Ann Schein and Albert Ferber, the violinist Christian Ferras, also the Janacek Quartet, the Orquestra Helvetica and a ballet company. Miss Schein made a fine impression in her appearance here some time ago as soloist in Tchaikovsky's Piano Concerto.

It is expected that another season of International Opera will be given at the Bellas Artes this year, but as yet the plans for it have not been made public.

■ In January, Mexico had the distinction of welcoming Pablo Casals and his 'cello contestants, an event that attracted many music-lovers. The scene of this series was Xalapa in the State of Veracruz, but next year it is planned for Merida (Yucatan). This festival gave Mexico an opportunity to display what she has to offer culturally, in music, the drama, and ballet. Among the noted judges for the contest were Gaspar Cassado, Maurice, Eisenberg, Andre Navarra, Zara Nelsova, Adolfo Odnoposoff and others.

As previously reported, E. Power Biggs gave the first recital on the large, new organ which the Mexican Government recently installed in the National Museum. It is said to be the largest in Latin America. CHARLES POORE

BUENOS AIRES

■ Plans for the Colon Opera season have been announced by the Cultural Secretary of the Municipality, Dr. Aldo Cocca and the director of the theatre, Juan Pedro Montero. Two preliminary series of concerts by the Orchestra of the Colon and the Philharmonic Orchestra, the Colon Chorus and the Lagin Onak Chorus have already included performances of Verdi's "Requiem," under Enrique Sivieri's baton, with solo singers Matilde de Lupka, Luisa Bertolletti, Renato Sassola and Juan Zanin, and of Handel's "Messiah." The Buenos Aires Philharmonic opened a cycle of concerts, the first conducted by Jean Constantinesco, including Samuel Barber's "School for Scandal" Overture, Brahms' First Symphony and the Mussorgsky-Ravel "Pictures at an Exhibition." He also led a Beethoven concert in which the Concerto No. 1 for piano and orchestra was played by Silvia Kersenbaum.

The Colon will have two main seasons, the first of which opened on May 25. It will include ballets based on Bizet's Symphony and Ravel's "Daphnis et Chloe" and four new operas, Poulenc's "Dialogues of the Carmelites," Dallapiccola's "Vollo di Notte," Schoenberg's monodrama "Erwartung" and Stravinsky's "Rake's Progress." The second Colon cycle will present artists of international note, details of which have not been announced as yet.

LEOPOLDO FRIAS

Puerto Rico Opera Series Postponed to November

Albert B. Gins, of New York, who has managed the annual opera series in Puerto Rico in the last five years, announces that the season will not take place in June, but is planned for the latter part of November. He had organized the series in association with the University of Puerto Rico for the first two seasons, with El Mundo in the next two years, and with the aid of Empressas Ferro in the fifth year. This year a group of Puerto Rican residents has organized a guild and is trying to form an organization able to insure permanent opera and ballet production in that country, under his auspices.

Antonini to Conduct In Chile and U. S.

■ Alfredo Antonini, musical director of the Tampa Philharmonic Orchestra, has been engaged to conduct the Orquesta Filarmonica de Chile for one month in Santiago this spring. On his return to New York he will conduct two concerts at the Lewisohn Stadium, a Puccini Night on June 25 and a Verdi program on July 9. On July 2, Mr. Antonini will lead a concert at Robin Hood Dell, Philadelphia, and on July 17, 18 and 19 will conduct the orchestra in Grant Park, Chicago. On July 28 he will direct a concert in the series "Music under the Stars" in Milwaukee with Dorothy Kirsen, Metropolitan Opera soprano, as soloist.

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Japan Host To U. S. Artists

BRODUS ERLE, *American violinist, with* WILLIAM STRICKLAND *and the Japan Philharmonic playing the Berg Violin Concerto.*

TOKYO

■ Japan was host to a large group of visiting artists this season. Indeed, there were so many that it tended to choke off the performances of local musicians. One has to admit, however, that there are advantages to hearing these musicians in Japan which few other countries afford. Here there is a huge and appreciative audience willing to go to almost any length to hear live musical performances. It is not unheard of for people to sleep in long lines before ticket offices the night before tickets go on sale. It may cost a man 20 per cent of a month's salary for a pair of good tickets, but he buys them anyway.

The end result is that visitors generally give many programs. Leonid Kogan was heard in six solo recitals and three concerto programs in Tokyo alone this year. Andor Foldes played with orchestra four times (including the marvelous Bartok Concerto No. 2) and gave two recitals. Segovia was heard in three. In this way, of course, one gets to hear a wider range of the performers abilities.

■ The most important concerts centered around the Osaka International Festival, which is in its second year. In addition to Segovia, it brought composer Igor Stravinsky, performances of "Don Giovanni" and "Figaro" by a Vienna State Opera cast, the Janine Charrat Ballet, the Alma Trio, conductor Fernando Previtali, pianist Marisa Regules and the young Russian violinist Valery Klimov, who won first prize alongside Van Cliburn at the Tchaikovsky Contest in Moscow.

Stravinsky presented his "Fireworks," "Song of the Nightingale," and suites from "Petrouchka" and "Firebird" with the NHK Orchestra. He and Robert Craft, who accompanied him, expressed great delight and surprise at the ancient Gagaku music. The orchestra of the Imperial Court is making a trip to the U. S. this year, and readers are warned to be on the lookout for some of the most fantastic music in the world.

The Vienna State Opera brought its finest singers, but the three most popular in Japan were Emmy Loose, Erich Kunz and the American Teresa Stich-Randall, who brought the house down with every aria. A special "bravo" went up for conductor Heinrich Hollreiser for his splendid job with the ABC (Asahi Broadcasting) Symphony.

Another event of importance was the Lyrica Italia opera group which presented "Otello," "Boheme," "Carmen," "L'Elisir d'Amore' and 'Traviata." The casts included such world-famous singers as Tito Gobbi, Mario Del Monaco, Giulietta Simionato and Ferruccio Tagliavini. Their main conductor was Alberto Erede.

The Little Orchestra Society of New York made a great impression on the Japanese; there is already much talk of trying to get a similar group started in Tokyo. The young American pianist Joel Rosen also gave a few concerts here.

■ Turning to the local groups, the sensation of the concert year was a program of the Japan Philharmonic under William Strickland, which featured the Japanese premiere of the Berg Violin Concerto. Brodus Erle was the soloist and played marvelously. Mr. Erle is best known in the U. S. as former first violinist of the New Music Quartet. He is presently concertmaster of the Japan Philharmonic. The audience was quite moved by the work (and the "Don Quixote" of Strauss which followed), but the local press showed a remarkable misunderstanding of both.

Mr. Strickland has been taping quite a lot of American works with the Japan Philharmonic and many were broadcast. He also induced Akeo Watanabe, the orchestra's regular conductor, to do several such scores. The First Symphony of Roger Sessions was the best appreciated.

George Barati, regular conductor of the Honolulu Symphony, returned in May and introduced several American works to Japan with various orchestras. It was, all in all, a good year for American music in Japan.

These are only a few highlights of a brilliant season, for to list all the major musical events would require several pages. Even at this writing, the air is full of the treats Japan has in store soon, such as the Vienna Philharmonic under Herbert van Karajan, the Czech Philharmonic, Wolfgang Schneiderhan, the Leningrad Ballet, Ernest Ansermet, etc. The summer will also offer the Third Modern Music Festival at Karuizawa, which will feature an entire program of works by Pierre Boulez. There's never a dull moment in musical Japan!

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REVIEW OF RECORDED MUSIC

Reviewed by Mary Craig, Arthur Cohn, G. A. Devlin, Richard Hall, Russell Kerr, T. W. Thompson.

MOZART FOR FOUR HANDS

Mozart: PIANO MUSIC FOR FOUR HANDS, VOL. I, INGRID HAEBLER, LUDWIG HOFFMANN, PIANO. Vox DL 432-1. This handsome volume contains Sonata 1 in G Major, K. 357; Sonata 2 in B-flat Major, K. 358; Sonata 3 in D Major, K. 381; and the "Jugend" Sonata in C Major, K. 19D. The playing is characterized by great liveliness of tempo and precision of technique. Sonata No. 1 has come down to us incomplete: actually, it consists of an allegro and an andante, both in G major and therefore probably not intended to be joined together; furthermore, both of these were fragmentary but completed by Julius André, son of the man who secured the manuscript from Mozart's sister and published it. It is rich in possibilities that do not come to completion, not only because a second person—he was a sensitive musician, it is evident—finished it, but also probably because Mozart himself apparently knew the work was not developing as it should.

Sonata No. 2 is full of good spirit and humor and No. 3, possibly one of Mozart's most popular four-hand works, is easily enjoyed, probing as it does no great depth of musical thought. The "Jugend" Sonata was probably composed for a two-manual harpsichord when Mozart was nine and, along with his sister Nannerl, much in demand as a prodigy. That much of this music is a cut below his grade of greatness doesn't obviate the enjoyment to be derived from it, for the composer at his splendid worst is never dull or shallow. J. L. B.

FOR CHAMBER ENSEMBLE

Mendelssohn: OCTET, OP. 20. **Beethoven:** SEPTET: OP. 20. CHAMBER ENSEMBLE OF BAMBERG SYMPHONY. Vox PL 11-230. Two of the most charming works in the repertory—one in Mendelssohn's most elfin, winged style and the other in Beethoven's "Gallant" 18th century manner—are stylishly done here by a German group. The Mendelssohn work, written when he was 16, ranks with the "Midsummer Night's Dream" music very near the top of his output. The musical language is brilliant, complex and utterly sure, and listeners who know only the peerless Scherzo will find the rest of the work as rewarding. The Beethoven Septet, in the traditional six movements used by Haydn and Mozart for their Divertimenti, is the first work of its kind to employ woodwinds also. It is beautifully balanced between wistful wind sections and pungent string writing. Both performances are admirable, clearly voiced and full of a joyous élan. R. H.

VIOLIN AND PIANO

Beethoven: SONATAS FOR PIANO AND VIOLIN. NOS. 4, 5, 8. (Vanguard VRS-1038) NOS. 6, 7. (Vanguard VRS-1039.) NOEL LEE AND PAUL MAKANOWITZKY. These are the middle sonatas of the ten—Op. 23, 24 and 30—but still stemming from the composer's early period, 1801-1802. Although they appear in other LP versions too, this one ranks near the top. The rush of musical ideas —this is typically daring and fancy-free Beethoven—are executed without apparent effort. Perfected technique, inborn delicacy and two pairs of ears splendidly schooled in the subtleties of chamber playing—all mark the performers as aristocrats of music. They played in New York in December, 1958, during the late, unlamented newspaper strike, so the outside world missed news of their powers. These records should help fill the gap. R. H.

PIANO SOLO

Chopin: ETUDES, OP. 10 AND OP. 25 (COMPLETE); ANDANTE SPIANATO AND GRANDE POLONAISE BRILLANTE, BOLERO AND BERCEUSE. LOUIS KENTNER, PIANO. Capitol EMI GBR 7162 (two records). Of the several pianistic styles, perhaps the most popular in America at the moment is the sparkling, self-disciplined manner with chief stress on the technical side—one that creates crisp and clear notes, omitting highly romantic tendencies, avoiding the tendency to the eloquent or romantic. There is also the style that was popular at the first part of the century, and which is often pronounced oversentimental today. Poetry and emotion came first and technique often had secondary consideration. Louis Kentner is of this latter school. The Etudes in his hands become lyric, rhapsodic interludes, and not merely a medium of showing technical pianistic development. Phrasing and tone production are far more important than merely hitting all the notes. Mr. Kentner, by his playing, makes this argument valid because each etude is a gem in its own right. Sometimes the technique suffers but—the music triumphs in the end, and thus this album becomes one of the finer reproductions of the Etudes. S. S.

Brahms: TWO RHAPSODIES, OP. 79; THREE INTERMEZZI, OP. 117; FANTASIAS, OP. 116. JOERG DEMUS, PIANO. Westminster, XWN 18802. One more collection of these popular Brahms piano works is hardly news—unless the performance merits special note. This one does. In this excellent recording, Mr. Demus captures the propelling force as well as the sweeping lyricism that are the earmarks of Brahms' piano music. His musicality is infinitely more profound than many of his keyboard contemporaries'. Particularly in Op. 116, he evokes a broad sonority that blends magically with the musical line of Brahms to create an unusually exciting listening experience. As one who has not been especially enchanted with Demus' pianism in the past, this reviewer regards the recording as something of a revelation and recommends it as a happy choice for a buyer shopping for another disc carrying these three opera. E. L. S.

Beethoven: VARIATIONS IN E-FLAT, OP. 35; IN F, OP. 34; 32 VARIATIONS IN C MINOR; BAGATELLES, OP. 33, 119, AND 126. DENNIS MATTHEWS, PIANO. Vanguard VRS1032 (Variations) and 1033 (Bagatelles). Here are two discs of extremely sure and musical playing: Matthews brings his natural sensitivity and wide experience to Beethoven's three mighty sets of Variations (the composer himself esteemed Op. 34 and 35 quite highly) and on his kaleidoscopic Bagatelles, which, even though they are smaller and more informal than most of his piano music, are fully developed and varied entities. The English musician not only makes each set of variations a single work (he understands the groupings that naturally occur within a set), but also is able to see the three collections of bagatelles as related in spirit. J. L. B.

FOR STRING ORCHESTRA

Mozart: EINE KLEINE NACHTMUSIK, K. 525; **Tchaikovsky:** SERENADE IN C MAJOR FOR STRING ORCHESTRA, OP. 48. THE ISRAEL PHILHARMONIC ORCHESTRA, GEORG SOLTI, COND. London CS 6066 (Stereo). Despite a huge catalogue of works, music for string orchestra includes few compositions which can be termed masterpieces. The present release covers two of these. No more vivid contrast can be made than between the sparkle of Mozart and the black-enshrouded Tchaikovsky, which only brightens in its latter sections. The credits to Solti and the Israeli players include the fervid emotionalism

projected in the Russian work and the excitement engendered by the Mozart, the magnificent phrasing and beauty of tone. Debits: the speed of the Tchaikovsky, which thereby makes gestures in place of expressive speech, as well as some editing of dynamics. Nonetheless both works are spontaneously presented and the credits are in the majority. A. C.

Corelli: EIGHT CONCERTI GROSSI, Op. 6 (complete). CHAMBER ORCHESTRA OF THE SOCIETAS MUSICA, COPENHAGEN, JORGEN ERNST HANSEN, HARPSICHORD AND COND. Masterpieces of the Italian Baroque Series, The Bach Guild. Vanguard BG-585/7. 3 discs. (also in stereo). A superb addition to the growing Bach Guild series, Masterpieces of the Italian Baroque. The set is exquisitely played by the Danish ensemble under the leadership of their remarkable thirty-year-old director. Corelli, a pioneer in the development of the concerto grosso and a forerunner of the symphonic form, is always a polished craftsman and his work at its best has great melodic beauty. The Concerti Grossi are generally ranked as his greatest productions. This album is a collector's item. R. K.

'CELLO AND PIANO

Prokofieff: SONATA FOR VIOLONCELLO AND PIANO, OP. 119. **Shostakovich:** SONATA FOR VIOLONCELLO AND PIANO, OP. 40. MSTISLAV ROSTROPOVICH, CELLIST, WITH PIANISTS SVIATOSLAV RICHTER AND DMITRI SHOSTAKOVICH. Monitor MC 2021. Here are two unfamiliar compositions of unqualified interest, played to what strikes me as near-perfection. More stimulating of the two, the Prokofieff is also a work of more originality and purpose than the Shostakovich, although the latter, in its own way, makes a very favorable impression. The art of Rostropovich is familiar to us on other fine recordings and he is in top form here. Richter's collaboration is of a quality we do not hear too often, and Shostakovich, an able pianist himself, does extremely well by his own music. A decidedly desirable disc. T. T.

FOR ORCHESTRA

Beethoven: SYMPHONY NO. 3 IN E-FLAT MAJOR, OP. 55 ("EROICA"), BRUNO WALTER CONDUCTING THE COLUMBIA SYMPHONY ORCHESTRA. Columbia ML 5320. Walter's project of re-recording the Beethoven Symphonies with his new West Coast orchestra is to be rejoiced over. His wonderful "Pastorale" is followed by an equally wonderful "Eroica" with all the qualities of the older Columbia ML 4228 and the advantage of better sound. I know of no finer "Eroica" now available. T. T.

Tchaikowsky: SYMPHONY NO. 4 IN F MINOR, OP. 36 NEW YORK PHILHARMONIC, LEONARD BERNSTEIN, COND. Columbia ML 5332. Bernstein's sense of the dramatic is an asset in this performance, which is very alive and urgent. One of the best "Fourths" now available, with sumptuous sound by the Philharmonic. T.T.

Benjamin Britten: MATINEES MUSICALES, OP. 24 (1941) SOIREES MUSICALES, OP. 9 (1936). **Malcolm Arnold:** ENGLISH DANCES, FOUR SCOTTISH DANCES. THE PHILHARMONIC ORCHESTRA, ROBERT IRVING, COND. EMI-Capitol G-7105. These engaging scores are given spirited performances with charm and gaiety. The more familiar Britten is played to a turn and the less well known Arnold pieces are delightful surprises. Thoroughly enjoyable. T. T.

Liszt: LES PRELUDES. TASSO. PHILHARMONIA ORCHESTRA, CONSTANTIN SILVESTRI, COND. Angel 35623. Of Liszt's thirteen Symphonic Poems, all but a few are so over-cooked that they give modern listeners musical indigestion. One of the most palatable is, of course, Les Preludes (No. 3), available in over a dozen versions and here performed excitingly with a juicy string tone and a properly Byronic flair. "Tasso (Lamento e Trionfo)," a sprawling amalgam of themes and episodes whose excesses mask a certain lack of invention, has some meltingly beautiful moments nevertheless. The performance is top-notch. R. H.

FOR MIXED CHORUS

MOTETS FOR CHRISTMAS AND EASTER (BY RENAISSANCE COMPOSERS). PHILIPPE GAILLARD VOCAL ENSEMBLE, PHILIPPE GAILLARD, COND. Westminster XWN 18809. The ten works range in musical interest and the schools represented, including four motets by Lassus, two by Victoria, and one each by Palestrina ("Alma Redemptoris Mater"), Aichinger, Praetorius, and Robert Cooper (English, 15th C.) The singing is truly exquisite, with a warm, pure body of beautifully graduated tone throughout. The ensemble of singers has acquired considerable fame in Europe, and may be classed among the outstanding choral groups of the day. A recording to be treasured. R. K.

Gesualdo and Frescobaldi: MADRIGALS. THE RANDOLPH SINGERS, DAVID RANDOLPH, COND. Westminster, XWN 18812. This is a record to delight many people. These include hi-fi enthusiasts who crave new experiences in sound; musicologists who wish further evidence of Frescobaldi's influence on Buxtehude and even Bach; musicians devoted to the textural complexities of madrigals; and, certainly not least, music lovers who will find this devoted performance by The Randolph Singers an especially delectable auditory treat. David Randolph has exercised his usual impeccable taste in the programming and presentation of the selections, and the singing is of the highest quality throughout. The recording was engineered with loving care. E. L. S.

FOR VOICE

CZECHOSLOVAKIAN FOLK SONGS AND ARIAS. EVA LIKOVA, SOPRANO. ALLEN ROGERS, PIANO. Ultratone Recording. Miss Likova, known both for her operatic roles and for concert singing, here performs a wide range of folk songs, Czech, Moravian and Slovak, and arias from rarely heard works including Smetana's "Libuse" and "The Kiss" and Dvorak's "Russalka." She is a genuine artist with a decided individuality, and while the tone quality of the recording varies in effectiveness, she fully understands and captures the inimitable humor and tragedy of these songs. The liner notes provide English translations, which help in understanding their import. R. K.

(Stereo records are reviewed on page 30)

PETER MENNIN, *Director of the* PEABODY CONSERVATORY OF MUSIC *and one of America's foremost composers, recommends the use of tape recorders to music educators. "Tape recorders are excellent tools for checking student progress,"* MR. MENNIN *states. "I find that the* NORELCO *'Continental' is an exceptionally fine portable tape recorder with many features specifically useful to the teacher of music. For one thing, it reproduces sustained notes without pitch variation, even when it comes to instruments that are considered 'difficult' to record." The* NORELCO *'Continental' is a product of North American Philips Co., Inc., High Fidelity Products Division, Dept. 1x6, 230 Duffy Avenue, Hicksville, L. I., N. Y.*

STEREO

FOR ORCHESTRA

Debussy: IMAGES POUR ORCHESTRE; L'ORCHESTRE DE LA SUISSE-ROMANDE, ATAULFO ARGENTA, COND.; London Stereo CS 6013. Only a supreme artist like Debussy could have created these three superb orchestral studies: *Gigues, Iberia* and *Rondes de Printemps.* The first uses such happy elements as the rollicking English chantey "The Keel Row," but such are the turns of phrase and the coloration (such as the use of the archaic *oboe d'amore*) that the original title *Gigues tristes,* becomes particularly *à propos.* The second depicts lively streets and byways, then an evanescent evening (this is the exact poetic and musical center of the works), and, as from a distance, the beginnings of a village festival. The final piece returns to the cooler realism of the opening, as if it were a recapitulation not of themes but of mood, making the whole a sojourn from reality to dreams and back again. The product of six years' work, *Images* is a colorful and exquisite creation, as unforgettable as it is elusive. This performance is suave and smooth and garners Debussy's sounds with discretion and faithfulness. J. L. B.

Von Suppé: SIX OVERTURES: LIGHT CAVALRY; POET AND PEASANT; MORNING, NOON, AND NIGHT IN VIENNA; PIQUE DAME; TANTALUSQUALEN; DIE IRRFAHRT INS GLUECK; PHILHARMONIA PROMENADE ORCHESTRA, HENRY KRIPS, CONDUCTOR. Angel Stereo S 35427. Some composers' lights shine with somewhat less brilliance than do those of the masters, but still possess a warm and misty radiance. Here we have the Australian conductor Henry Krips, brother of Josef Krips, in a rousing stereo performance of Von Suppé's deliberately eclectic but extremely entertaining overtures. This is a disc of light and liveliness, an eclectic offering of variety and entertainment. J. L. B.

Handel: OVERTURES TO TERPSICHORE; RODELINDA; THESEO; ARIADNE; EZIO; JEPHTHA; IL PASTOR FIDO; ALEXANDER'S FEAST. BAMBERG SYMPHONY ORCHESTRA, ROLF REINHARDT, COND. Vox STPL 511.300 (stereo). Handel is revealed again as a dramatic, passionate, magnificent composer. He is also shown to be a quasi-opportunist—one of the overtures is bodily a part of the "Water Music." Further, material in "Il Pastor Fido" was employed in both an early oratorio and another opera. Whatever the transference, Reinhardt permits the original scoring to be heard and this varies from work to work. Although the performances are not sparkling, they are precise. Handel's virtures are not impaired. A. C.

Mozart: TWO SYMPHONIES IN G MINOR: NO. 25, K. 183; NO. 40. K. 550. THE PHILHARMONIA ORCHESTRA, OTTO KLEMPERER, COND. Angel Stereo 35407. Mozart's symphonic dissertations are so often the unpoetic means for the virtuoso orchestral display. Here, however, lucidity above everything makes these performances by Klemperer magnificent illustrations of Mozart. His tempi in the "large" G minor Symphony should be studied by every living musician. I cannot emphasize the purity of this recording too much. Nor can I fail to congratulate Angel on the liner by William Glock; a man who writes with originality and considers his readers intelligent humans. A. C.

MADRIGALS BY MONTEVERDI

Monteverdi: MADRIGALI AMOROSI (from the 8th Book of Madrigals). DELLER CONSORT WITH BAROQUE STRING ENSEMBLE. Vanguard BG-579 (also Stereo BGS-5007). Alfred Deller, the counter-tenor, who has been digging up masterworks of Renaissance and Baroque vocal art for years, has recorded ten selections from the next-to-last and greatest of Monteverdi's Madrigal Books. The perpetual surprise of this composer is his expressivity—a quality we associate with much later music than this. But the music, all dealing with various aspects of love, is enormously descriptive. Although contrapuntal, it is a careful and moving elucidation of the various texts. The group consists of Deller, two sopranos, two tenors, baritone and bass. They shuttle their way through the many-stranded vocal line with marvelous dexterity and a single spirit which make this music of another age an artistic recreation of the highest order. R. H.

OPERAS

Puccini, THE GIRL OF THE GOLDEN WEST (LA FANCIULLA DEL WEST), RENATA TEBALDI (MINNIE), MARIO DEL MONACO (DICK JOHNSON), CORNELL MAC NEIL (JACK RANCE), GIORGIO TOZZI (JAKE WALLACE), CHORUS AND ORCHESTRA OF ACCADEMIA DI SANTA CECILIA, ROME, FRANCO CAPUANA, COND. Complete recording, London OSA 1306 Stereophonic. This performance of Puccini's opera, based on David Belasco's play, is as nearly perfect as is possible. The vocal cast assembled for this recording is outstanding—all of the singers are possessors of glorious voices, produced in the grand manner of bel canto singing. The newcomer Cornell MacNeil, the young American baritone who made his Metropolitan Opera debut to acclaim recently, covers himself with glory. Renata Tebaldi reveals her usual excellence vocally—as do also Del Monaco and Giorgio Tozzi.

London's stereo treatment of "La Fanciulla del West" is handled in expert fashion. This recording is devised so that the singers' and ensembles' positions, as well as that of the orchestra, give an illusion of the spaciousness of an auditorium. L. R. T.

Wagner, "DIE WALKUERE." ACT I COMPLETE. KIRSTEN FLAGSTAD (SIEGLINDE), SET SVANHOLM (SIEGMUND), ARNOLD VAN MILL (HUNDING), THE VIENNA PHILHARMONIC ORCHESTRA, HANS KNAPPERTSBUSCH, COND. London OSA-1204, Stereophonic Sound, two 12-inch discs.

Kirsten Flagstad, though now past her prime, is still inspiring in her vocal prowess. Set Svanholm is very effective as Siegmund, and Arnold Van Mill is a splendid Hunding.

Wagner, "DIE WALKUERE," ACT II, "TODESVERKUENDIGUNG" SCENE. AND ACT III, COMPLETE. FLAGSTAD (BRUENNHILDE), SVANHOLM (SIEGMUND), OTTO EDELMANN (WOTAN), MARIANNE SCHECH (SIEGLINDE). VIENNA PHILHARMONIC ORCHESTRA, GEORG SOLTI, COND. London OSA—1203 (two 12-inch discs).

The complete Act III with the "Todesverkuendigung" scene of Act II offers us a large segment of "Die Walküre." The recording is greatly enhanced by the stereophonic medium, which pours forth the Wagnerian harmonies from various speakers so effectively as to give the illusion of spaciousness. In these two acts, Mme. Flagstad sings the Brünnhilde role well, but with less of the abandon and soaring beauty we remember from her appearances at the Metropolitan Opera in the 1930's. Marianne Schech is an excellent Sieglinde, and Otto Edelman a fine Wotan. S. S.

OTHER RECORDINGS RECEIVED

TE DEUM AND GREAT VESPERS (Russian Orthodox Liturgy), Traditional sections and others by noted Russian composers. Cathedral Choir of the Holy Virgin Protection Cathedral of New York City, Nicholas Afonsky, Director. Westminster Hi-Fi, XWN 18816. Monophonic.

FRANCIS WALTER AND HIS BAND PLAYING FOR THE EMERALD BALL AT THE WALDORF-ASTORIA, Feb. 6, 1959. Golden Crest CR-3047.

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Photo by Suzanne Sasz

ADELE ADDISON, *soprano, a featured soloist in Handel's "Ode to St. Cecilia" with the New York Philharmonic Orchestra on April 30, draws inspiration from Rubens' painting of that Saint in the Metropolitan Museum of Art.*

NEW YORK CONCERT AND OPERA BEAT

NEW YORK CITY CENTER

The Triumph of St. Joan, and **The Medium,** April 16, E—Norman Dello Joio has been "possessed," one might say, for a long period with the mystic tale of a peasant girl who led a beaten army to triumph, who was betrayed and horribly slain, and canonized as a veritable Saint and symbol of eternal glory. Much of this he has conveyed emotionally and magnificently through the actual texture of his musical setting. The composer is his own librettist and has skillfully chosen the incidents that pattern the score.

It was my good fortune to hear Dello Joio's first version given at Sarah Lawrence College; in this the composer commenced with the young Maid of Orleans before she heard the Voices. There were lilting madrigal and folkdance themes that held exquisite color; later, tender airs that illuminated but slowed action. The first revision was made for the Television Opera showing, and many of the purely ornamental passages were arbitrarily deleted.

The present revision was especially contrived for the opera stage. It is stark, compelling, forceful to a degree that becomes heartbreaking for the hearer. At this premiere performance by the New York City Opera, many in the audience were frankly moved to tears. And yet, throughout, the predominant lyricism of the composer alleviated harsher climactic movements and wove golden threads of melody into the red and black texture of the cruel story. Occasionally, as in the descriptive Narrative or denunciatory arias, the text tended towards rhetorical verbosity. The work, shortened as it is, is so fine and holds such great potentials for a major operatic score of customary length, that this reporter earnestly hopes for a third rewriting incorporating some of the primary deletions and amplifying the action. It would, we believe, be sensational. But as it stands, "St. Joan" is a telling one-act work.

An outstanding cast was chosen for the performances. Mack Harrell, the malevolent, sadistic Couchon and Chester Watson, a sonsuous-voiced, humane Father Julien were dynamic in contrast; Chester Ludin, the Jailor; Frank Porretta, the clear-toned Sentry, contributed vocal values. Lee Venora achieved a personal triumph in a role of Joan. Hers is a beautiful voice matched by expressive interpretative delivery. Herbert Grossman conducted with astute understanding.

"The Medium," Menotti's fine score, came as something of a shock after the emotional high pitch of the preceding work. The strength and color of the music and the unquestionable genius of the composer-librettist quickly established a realism that took us into a "spirit world" of far differing connotations. Gathering for the seance in the parlor of Madame Flora (a role wonderfully sung and acted by Claramae Turner, who had created the part in the Brander Matthews Theatre), were Mary Le Sawyer and Arthur Newman, as Mrs. and Mr. Gobineau mourning a small son, and Regina Sarfaty, as Mrs. Nolan seeking contact with a lost daughter. Jose Perez, in his debut with this company, convincingly pantomimed Toby, the Mute; and Joy Clements, in her debut as Monica, charmed with her light, lovely voice and grace.

The opera, ably conducted by Werner Torkanowsky (debut), retained all of its flow of melody, all of the subtle atmospheric moods contrived by the composer. Menotti's greatest gift, it seems to this listener, is a genius for incorporating the actual story in his music. The laughter, bitter weeping, even in this case ectoplasm, are embodied in musical sound.

Both operas were economically but effectively staged by the New York City Opera staff. M. C.

Six Characters in Search of an Author, by Weisgall, April 26, E— The City Center presented the world premiere of this opera by Hugo Weisgall, composer, and Denis Johnstone, librettist, the book based on Pirandello's play of the same name. The major change is that the characters are now members of an opera company, rather than a theatrical troupe, but the basic philosophical question remains, "What is illusion and what is reality?"

The New York City Opera, under Julius Rudel, has devoted its spring season—as it did last year—entirely to American works. "Six Characters" is the most complex and adventurous work that the company has undertaken, and one can only marvel at the success with which they accomplished it.

The opera was presented in the form of a rehearsal. The incredible staging of William Ball was fantastic in its cleverness and ingenuity. The opera moved with swiftness and pace, and at all times held the interest of the audience. While the score is highly complex, it was never heavy or ponderous and held many moments of intense musical excitement. Basically, the music serves as a background for the play. The score is written with considerable skill in a modern idiom, but one that

mostly serves its purpose admirably.

Sylvan Levin, in his City Center debut, conducted in an electric blue sport shirt, (to carry out the idea of informality of a rehearsal) with zest and authority, and was at all times master of the stage proceedings.

The members of the long cast all deserve high praise for their skill and dedication. Outstanding was Adelaide Bishop, who painted a picture of beauty and poignancy in her portrayal as one of the "characters." Ernest McChesney was the harried Director, Beverly Sills caricatured a pretty prima donna with delightful artistry and displayed a lovely coloratura voice, dextrous and clear. Arnold Voketaites, Patricia Neway, Grant Williams, Paul Upena, Robert Trekey and Craig Timberlake, who made his debut, all contributed their talent and skill. L. K.

GATE THEATRE

Actors' Opera in Ezio, opera by Handel, American stage premiere, May 11, E— A real experience was this translation of a proud example of the Baroque opera to the small but stately theatre in which the Actors' Opera makes periodic appearances. Kurt Saffir, the dynamic and devoted musical director of the organization, had not only translated the entire libretto by Metastasio, with its ponderous complications, into English, but he worked marvels in directing a very exacting score with an orchestral ensemble that consisted of four string players and fewer winds.

The florid and complicated da capo arias were sung forcefully, if not perfectly by a valiant cast. This included Raphael Edgar as a smooth and accomplished vocalist of sincere feeling in the title role; and Gwynn Cornell, who as Fulvia coped resourcefully with a vocal line that combined the scales of a Queen of the Night and the heroic proclamations of a Donna Anna. Joan Caplan was the dignified Onorario, sister of the Emperor Valentiniano, a role sung by David Smith with a sense of style. Others heard were Norman Warwick, a mature exponent of the scheming patrician Massimo; Donald Arthur as a sturdy Varo, and Jack McElroy as a Slave.

Shirley Leslie is the managing director of the company, and Naomi Ornest, herself a singer of experience, staged the work cleverly. The single setting, which an attendant moved on a huge hinge to portray alternately a battlement of the Emperor's palace and a room in it, was designed effectively by Fred Sammut. The colorful costumes were by J. Edgar Joseph and the lighting effects by Richard Nelson, Musical preparation was by Bertha Melnik and Paul de Leeuw. R. K.

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CARNEGIE HALL

Joseph Malfitano, violinist, April 5, E—Joseph Malfitano, a member of the Metropolitan Opera orchestra, gave a recital of large scope. It included such demanding works as the Sonata No. 3 in E major by J. S. Bach, the Brahms Sonata in A major, Op. 100, and the Beethoven Sonata in C minor, Op. 30, No. 2. The violinist performed these scores with notable address and technical control. He also had a warm and sensuous tone, which was displayed with particular effect in the Brahms work. A notable achievement for its strong folk impact was the Bartok solo Sonata, which had a particular effect on his listeners. The skilled accompanist for the other numbers was Paul Kueter. R. K.

New York Philharmonic. Leonard Bernstein conductor, April 12, A—The Sunday afternoon concert repeated the previous evening's series of works with Lukas Foss as performer and as guest conductor in his "Symphony of Chorales," reviewed in the May issue.

The program added the premiere of Grant Beglarian's "Diversions for Orchestra," awarded the 1959 Gershwin Memorial Foundation Award. By a 32-year-old American composer, the work, though in one movement, includes four principal divisions, and shows evidence of firm thematic ideas and resource in modern technical development. The general impression was of material that might be extended further into a full-length symphonic score of greater effectiveness. Mr. Bernstein and the orchestra gave a devoted reading of the novelty. R. K.

Jan Peerce, tenor, April 13, E—Superb mastery of every facet of song art distinguished the concert given by Jan Peerce. The tenor's voice never sounded better. It was in splendid estate, responsive to every intention of the singer, fluent in technically swift scales, beautifully sustained and projected in long-spun phrases.

With Warner Bass at the piano, Mr. Peerce offered operatic arias ranging from "Luisa Miller" and "Ballo in Maschera" excerpts by Verdi to the classic air from Gluck's "Alceste." Outstanding were the correct, vibrant delivery of "Ingemisco" from the Verdi "Requiem," the limpid tonal quality in the Schubert Lieder and the colorful brilliance of Turina's "Poema en forma de canciones." Peerce can etch a clean Bach line and ring out the high notes of Italianate opera with equal facility. This was a happy evening—a magnificent program, magnificently sung. And the large audience responded with sincere, appreciative applause. M. C.

New York Philharmonic, Leonard Bernstein, conductor, **Isaac Stern,** violinist, April 18, E—New American music by Irving Fine, Ned Rorem and William Russo, and Beethoven's Violin Concerto with Isaac Stern as soloist, made up one of the most fascinating concerts this reviewer has heard all season. In the Beethoven, Bernstein and Stern were both at their very best. The conducting was inspired, exerting a sufficient degree of control, but never inhibiting the spontaneity of the performance. The soloist approached the work with respect and enthusiasm, as if he had never played it before, and the result was a memorable experience.

The three works that preceded the Beethoven stood firmly on their own artistic feet. The title of Fine's Lament for String Orchestra, "Serious Song," implies a certain homage to Brahms. The care with which the music is wrought, and its surgings of passion alternating with moments of peace, bore this out: it is excellent and effective writing.

Rorem's Symphony No. 3, a premiere, followed. The first movement is built upon a simple and touching motive developed with more romantic feeling than we have previously heard in this composer's music. The second movement (Allegro molto vivace) accomplished the same feat in rapid syncopation; the third (Largo) set one to dreaming again, and the fourth (Andante) maintained that feeling. The final Allegro molto closed the score with a bow to Gershwin's "An American in Paris." The total impression is of a work of appeal, variety and considerable beauty.

Russo's Symphony No. 2 in C (subtitled "Titans"), which also had its premiere, took us into a different world. It adopts a traditional framework (Allegro, Theme and Variations, Scherzo, Finale), but the thematic development is permeated by jazz and the orchestra is dominated by its brasses, used in a highly original way. J. L. B.

Giovanni Consiglio, tenor, April 22, E—The young Italian tenor, who had previously sung in the opening "Aida" of the Brooklyn Opera Company's Spring season, disclosed a voice of soaring beauty in this debut recital. Mr. Consiglio was wisely guided in his choice of program, beginning with a well-sung Handel "Ombra mai fu," followed by the luminous aria "O Paradiso" from Meyerbeer's "L'Africana." With Frank Basilice at the piano, he sang excellent songs of Cittadini, Respighi, Tosti, Tagliaferri, and two superb arias from "Fedora" and "Andrea Chenier," the last bringing an ovation that made the rafters ring. Each item on the list, up to the splendid "Nessun Dorma" from "Turandot" by Puccini, was outstanding.

Consiglio has unquestionably a golden voice that will bring great pleasure to all lovers of opera; he has additional assets of musical intelligence and poised delivery, a gift for "communication" that highlights the simplest programmed song. Here is a find! M. C.

Philadelphia Orchestra, Eugene Ormandy conducting, **Temple University Chorus** and soloists, April 21, E—For the final concert of its New York season the orchestra with a stageful of assisting forces gave Berlioz's dramatic legend, "The Damnation of Faust" in a concert version, somewhat cut but filling an entire evening. The orchestra was often magical in sound, as in the atmospheric pages describing the wooded meadows on the banks of the Elbe. As a whole, however, the per-

formance did not quite come up to expectations, perhaps because the vocalists were not all of the best quality for this particular work. Martial Singher was a distinguished Mephistopheles, stylistically. David Poleri was vocally uneven as Faust, especially in the upper range, though he sang ardently. Janice Harsanyi was an appealing-voiced Marguerite, if one not always steady in tone. The brief assignment of a Voice from Heaven was sung by Edina Lessack. The Temple University Chorus was pleasing in tone and well trained, if not always convincing as to the diction of this highly special work. One felt that the stage appurtenances often given to it are important for its total effect. The house was sold out and enthusiastic, recalling Mr. Ormandy and the other participants repeatedly. R. K.

National Orchestral Association and the **Oratorio Society of New York, John Barnett,** conductor, April 28, E—"Judas Maccabaeus," one of Handel's great oratorios, received a performance which for the greater part was no more than adequate; it was not often inspired. The chorus at times realized the majesty of the work, but its singing was frequently rough and forced and lacking in expressiveness. The soloists were Janet Southwick, soprano, Carol O'Hara, alto, William McGrath, tenor, and Edmond Karlsrud, bass. The first three sang with commendable quality, but none possessed sufficient vocal weight to meet the demands of the music. Mr. Karlsrud's voice did not want for depth and its sonoric quality was telling. The orchestra was dependable, but, like the chorus, not particularly expressive. The impression was left that the conductor was intent on doing a workmanlike job which he achieved. M. C.

New York Philharmonic, Leonard Bernstein conducting, May 2, E—Among the final concerts of the season was the program featuring the Handel "Ode for Saint Cecilia's Day," and Brahms' Symphony No. 1, C minor, with Leonard Bernstein conducting. The Rutgers University Choir (F. Austin Walter, director), was the splendid assisting choral ensemble. Vocal soloists were Adele Addison, soprano, and John McCollum, tenor. The accompanying instrumentalists included Laszlo Varga, 'cellist; John Wummer, flutist; Suzanne Bloch, lutenist; and Bruce Prince-Joseph, organist. Miss Bloch provided accompaniments for Miss Addison, and Mr. Prince-Joseph played an organ continuo.

The Ode, seldom heard, is a work of unusual beauty and strength with a magnificent final fugue. Here Handel combined reflections of the baroque operatic and pure oratorio style. Many facets of the composer's genius were brought to the surface through Mr. Bernstein's conductorial taste and finesse. He at all times blended voices and instruments into an entity of beautiful sound.

Miss Addison's singing of the aria "Soft Compelling Flute," with a flute background, was exquisite in its fluent charm and revealed musicianship of a high order. John McCollum's fine tenor voice was heard to advantage in his solos, combined with remarkable dictional projection of the English text.

The concluding First Symphony of Brahms was directed by Mr. Bernstein with infinite care and skill. Particularly outstanding was the beautiful Andante sostenuto, and the fourth movement was played in majestic fashion, with thrilling musical and dramatic impact. M. C.

The Dessoff Choirs, May 12, E—The Dessoff Choirs, Paul Boepple conducting, repeated their performance of two years ago, singing Handel's "Israel in Egypt" to a capacity audience.

The oratorio is heavily loaded with choral rather than individual solo work, and under Mr. Boepple's sincere and skillful direction the carefully trained chorus gave full recognition to a great score. The Symphony of the Air provided valuable and artistic assistance to the singers. There were three vocal soloists, Miriam Burton, soprano, Betty Allen, contralto, and Leslie Chabay, tenor. Robert Conant was the harpsichordist. Bruce Prince-Joseph was at the organ.

Throughout the performance the well-balanced, choral body was outstanding in its ability to project alternating episodes of power and quiet beauty, combined with a commendable precision in execution. The chorus "But the Waters Overwhelmed Their Enemies," and the men's chorus "The Lord is a Man of War," were striking examples of the foregoing. Miss Allen's singing was marked by a well-directed vocal line, interpretive intelligence, and an ingratiating quality. Miss Burton was highly effective in the difficult aria "Thou Didst Blow," Mr. Chabay's rendition of the various recitatives and aria were indicative of a singer well routined in the field of oratorio. The blending of the three soloists in the duos and trio unfortunately left something to be desired, the voices being of individual timbres, though the singing was musicianly and effective. M. C.

CARNEGIE RECITAL HALL

Georgia Dell, soprano April 5, E—Miss Dell, a comely young soprano from Aberdeen, S. D., made her debut in a recital program that contained songs by Bach, Mozart, Sibelius, Satie, Barber and Monica's aria from "The Medium" by Menotti. She displayed excellent diction, a light and pleasing voice, with a silken quality, when not forced. She should aim for a more forward and outgoing tone and guard against a slight breathiness which tends to mar her middle range. Miriam Le Mon was the very capable pianist. L. K.

Chamber Music '59, April 7, E—New compositions by three young composers were presented in their first New York performances. A String Quartet by William Carlin was a rather solemn work, though with rhythmic variety and contrapuntal interest. There is an especially fine passage in recitative style for the 'cello in the second movement. The WQXR String Quartet interpreted the work of this promising young composer with feeling and intensity. Edward Cone played his own "Prelude,

ELLIE MAO, *soprano, assisted by* CHAMBER HUANG, *concert harmonicist, and* ANNA MI LEE, *pianist, gave a recital at The New York Center for the benefit of the Overseas Chinese Music and Arts Center. The program was devoted to song repertory and piano solos by Chinese composers and folk music arranged for voice and instruments by European and Chinese musicians. First performances included: "Twelve Variations on a Chinese Folksong" and "The Muleteer's Song" by* WILLIAM MOY *and "Flying the Kite" (folk song from Hunan), arranged by* KIANG TING-HSIEN.

Passacaglia and Fugue" which emphasized the percussive qualities of the piano. Parts of the score were graceful and spirited, while others were discordant and harsh. A Cantata by Malcolm Peyton was performed by Sally Miller, soprano, Ray De Voll, tenor, and seven wind players conducted by Gustave Meier. While the vocalists did a superlative job of bringing meaning and shape to a text by James Joyce set to difficult music, they were sometimes overpowered by the instrumentalists. M. R.

Eva Kovach, violinist, April 16, E—Miss Kovach, Hungarian born and trained but now a resident of the United States, played a long and arduous program for her New York recital. This included the Sonata in E Minor by Veracini, Sonata No. 3 by Debussy, Rhapsody No. 1 by Bartok, Sonata No. 4 by Carmargo Guarnieri (first U. S. performance), and Beethoven's G Major sonata, Op. 30, No. 3. Miss Kovach produces a big, rich tone, and musically she knows what she is about. Her technique is generally quite fluent, but she suffered occasional lapses from grace in this department, not always in the most difficult passages, and there were a few moments of faulty intonation. The Guarnieri work is conservative in style, although contemporary in idiom. The structure is clear and logical. Only the third and final movement shows the composer's Latin American origin. David Garvey was the excellent accompanist. C. E. R.

(*Continued on page* 38)

FATHER FLANAGAN'S
BOYS TOWN CHOIR
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NOW BOOKING — WRITE FATHER NICHOLAS H. WEGNER, BOYS TOWN, NEBR.

IGOR GORIN, *starring as Brigham Young in the musical pageant "All Faces West." The baritone has been reengaged for the ninth consecutive year to sing the part he created in the 1950 Ogden, Utah, festival, to be held July 10, 11 and 12. Recently Gorin was awarded the honorary degree of Doctor of Public Service to Music by Brigham Young University, the first artist to receive this distinction. The General Federation of Women's Clubs and ASCAP have presented Mr. Gorin with a medallion on which is inscribed a citation for his contribution to American musical art and composition. Following his successful season of more than 50 recitals plus feted opera performances in New Orleans, San Antonio and other centers of lyric drama, Gorin leaves for a heavily booked concert and opera tour in Australia and New Zealand; in the latter country he will be heard in nine performances of "All Faces West" with a chorus of 1000 and a symphony orchestra.*

THE NATIONAL SCENE

CHICAGO

■ For the concerts of April 23 and 24 Fritz Reiner and the Chicago Symphony offered a moving and dramatic reading of the Handel oratorio "Judas Maccabeus." This work was performed for the first time at these concerts and enlisted the additional services of the Chicago Symphony Chorus under Margaret Hillis and soloists Maria Stader, Russell Oberlin, John McCollum and Kenneth Smith. The three men acquitted themselves particularly well, Mr. Smith and Mr. Oberlin being especially outstanding. Miss Stader found the English language somewhat of a handicap in the recitatives and much of the music was too heavy for her light voice. Even with liberal cuts the work seemed over-long. But Mr. Reiner led everything with a sure hand and on the whole the performance made a deep impression on the sold-out house. A final closing touch of theatre brought on the Children's Choir from the First Unitarian Church, who were dressed in red robes and marched in for the final choruses bearing palm branches.

At the closing concerts of the 68th season of the Chicago Symphony, an all-Beethoven program was presented, which included the mighty Fourth and Fifth Symphonies plus the Overture to "Coriolanus." Though some might disagree with some of the Reiner tempi, he had his forces completely with him at all times. After a good beginning with the "Coriolanus," the Fourth Symphony was profoundly moving and one was struck anew with the many beauties of this masterpiece. The ubiquitous Fifth was made by Mr. Reiner to sound new and fresh. The players and conductor earned prolonged applause from the large audience.

■ Mischa Elman played his Golden Jubilee Recital in Orchestra Hall on May 3—a gala occasion. It showed him with his enthusiasm for the violin as vigorous as ever. Elman is a subjective violinist, who delights in sound and expressiveness for their own sake. The "Elman style" makes everything he plays highly personal, and produced always with effortless, inborn conviction. Stylistically one does not always agree with him; but one is filled with admiration for his ravishing tone, and appreciation for his great contribution to violin playing. The program included the Handel Sonata in D, Brahms' Sonata in D minor, the Spohr "Gesangscene" Concerto, Chausson's "Poème," and four shorter pieces, plus the encores demanded by an enthusiastic audience. At the intermission Rudolph Ganz presented a commemorative scroll on behalf of a number of Chicago artists and artistic organizations to the famous artist. R. R.

Because of the large quota of international news, some of the reports from American cities have had to be held over until the July issue.

The Paulist Choristers of Chicago, in their 55th season, and the 26th under Father Eugene O'Malley's direction, gave one of their finest concerts in sold-out Orchestra Hall, May 10. The beautifully trained boy sopranos and their elder choristers reflected their distinguished conductor's meticulous musicianship, interpretative taste and deep-felt spirit for the text of their song, as they sang freely, with remarkable intonation and purity of tone that was a delight to hear. In their fine list, Early Roman, Spanish and English-Venetian schools were represented by Palestrina, Vittoria and Peter Philips; and English Madrigals by Dowland, Weelkes and Purcell. Also programmed were works of Gretchaninoff, Borowski, Arkhangelsky, a setting by Gordon Jacob of "Marosa", and a 10-voiced "Kolyda" by Rimsky-Korsakoff, superbly sung. D.D.

Andre Tchaikowsky, appearing in Orchestra Hall, on April 19, gave a recital that displayed his tonal and technical command of his instrument. Opening and closing his concert with a Prelude and Fugue from the "Well Tempered Clavier" of Bach was a modest gesture. Both were played with intelligence and integrity if with a slightly romantic conception. A new Sonata by Uyu Dal was performed with enthusiasm and understanding; it deserves another hearing by Chicago audiences. The thematic patterns of Beethoven's Sonata, Op. 109, were well delineated and its lyricism was poetically stated. The Chopin Ballade No. 3, Op. 47, in A Flat was evidence of the pianist's ability to make the piano sing without sentimental distortion. R.L.

On May 5, in Fullerton Hall, Del Schroer, winner of the Young Artist Contest of the Society of American Musicians, was presented in a recital of songs ranging from Handel and Mozart through Mahler, Wolf, Fauré and Ravel to Mussorgsky and a group of contemporary songs on English texts. Mr. Schroer, a young baritone with a big voice of unusual resonance, sings with taste and musicality. Janice Harbison was the excellent collaborator at the piano. H. B.

The Pro Musica Trio—Nina Mesirow-Minchin, piano; Herman Clebanoff, violin, and Leopold Teraspulsky, 'cello—had as guest artists for the fifth concert in a series of six, Alexander Tcherepnin, composer-pianist, Milton Preves, viola, and Harold Siegel, bass. The first half of the program was devoted to works of Tcherepnin, with the composer at the piano in his sonata for 'Cello and Piano, Four Romances for Piano and Etudes de Concert, and Sonata for Violin and Piano. The Trio, together with Messrs. Preves and Siegel, played Schubert's "Trout" Quintet. The concert (not heard by this reviewer) drew a capacity audience to the Arts Club of Chicago.

Merce Cunningham and his dance company of five gave a disciplined, exciting and subtle concert in Chicago's Goodman Theatre, April 13. The program of five numbers was marked by remarkable and exquisite control. Opening with the "Suite for Five," Cunningham's solo established the feeling of suspended motion, moving fluid as a plant at the bottom of the sea. The concert concluded with "Nocturnes," a profoundly stirring dance experience. The entire company floated in a brilliant, luminous blue, achieving a Steinbeckian state of touching but remaining untouched in pulsating, quivering rhythms effected even in the tableaux. A "prepared piano" accompaniment by John Cage and David Tudor was at first distracting, but as the concert progressed, ceased to intrude. S. L. W.

■ The 25th consecutive season of Grant Park Concerts, presented by the Chicago Park District, will open Wednesday, June 24, and continue for the usual eight-week season concluding Sunday, Aug. 16. Return engagements to the Grant Park podium will be made by Milton Katims, Leo Kopp, Alfredo Antonini, Irwin Hoffman, Theodore Bloomfield, Franz Allers, Joseph Rosenstock and Julius Rudel. Conductors making their first appearance at the park summer concerts will include Robert Whitney and Carmen Dragon.

Soloists engaged for the symphony concerts are Michael Rabin, Mildred Miller, Seymour Lipkin, Sidney Harth, Leopold Teraspulsky, Fritz Siegal, Berl Senofsky, Gary Graffman, Joseph Schuster, Olegna Fuschi, Laurel Hurley and Thomas Hayward, who will also sing in a program of Highlights from The Gypsy Baron, with Beverly Bower, Jackqueline Moody, Ernest McChesney, Chester Ludgin and Julia Lerner. Cast in other feature programs will be Regina Resnik in Fiesta Night; Bonnie Murray and Jack Russell in a Lerner and Loewe concert; Terry Saunders, Patricia Morand, William Tabbert, Walter Farrel in a Cole Porter production; Mary Curtis-Verna and Jan Peerce in an all-Verdi program; and Camilla Williams, Todd Duncan, the Imperial Opera Company Chorus and Willard Straight, pianist, in the week-end concerts (Aug. 1 and 2) conducted by Franz Allers.

During the week following the 31 regular Grant Park Concerts, there will be a post-season series of concerts sponsored by the Chicago Park District and performed by the Chicago Symphony Orchestra with Pan-American conductors and soloists. This is a cultural tie-in with the Pan-American Games, which begin in Chicago on Aug. 27. The dates of the concerts and the conductors and soloists will be announced later by the Park District.

■ In Kimball Hall, now a part of DePaul University, the Contemporary Music Society gave its third concert on May 4, offering a program of rare interest, superbly performed by three of Chicago's finest musicians. The Organ Sonata No. 2 by Hindemith is in that composer's best manner. In its performance, Robert Rayfield did a superb job, accurate, colorful and clever as to registration. Songs by Vaughan Williams and Hugo Weisgall were offered by Maurine Smith, soprano. Her excellent intonation, phrasing, clarity of enunciation, were a delight to hear. In the Britten cycle "On This Island," Miss Smith did what was possible with an exotic text, the gist of which was difficult to fathom. The music, somewhat conservative for Britten, was elaborate in the accompaniment. Later two organ pieces by Langlais were beautifully played by Mr. Rayfield. Mary Anne Gittins, from Northwestern University;, proved herself a pianist of attainments out of the ordinary in Antheil's "Airplane" sonata, and in Alberto Ginastera's Sonata, dated 1952, her accuracy, temperament and understanding of a difficult modern idiom and fundamental technical achievements were extraordinary. DOSHA DOWDY DEVRIES

OMAHA

■ The extensive 1958-59- musical scene here was dominated by the Omaha Symphony Orchestra under the new and capable leadership of Joseph Levine. The orchestral team was tightened and polished into a Symphony of national prominence. Perhaps the vital spark infused by Director Levine was a sense of variation and balance in addition to polish. The orchestra opened its season with Eleanor Steber as guest on Oct. 13 and 14; on Nov. 10 and 11 there was an orchestral program, highlighting various sections of the group. On Jan. 12 and 13, Carroll Glenn, violinist, appeared as guest. Another orchestral program increased the Symphony's stature on the evenings of Feb. 9 and 10. Concluding the season was a program featuring pianist Grant Johannesen. In addition to the regular series, the Symphony offered two free family concerts in cooperation with the Musicians' Union and various public-minded business firms, designed to increase interest in the local cultural advantages of music.

The new Youth Symphony was unveiled on May 10, in a special free Mother's Day Concert. Rehearsing since the fall of 1958 under the leadership of Mr. Levine, this was the group's first public concert. Young people of outstanding musical ability from a 75-mile radius about Omaha participated. It is proposed to build up this special group sponsored by the Symphony. Future concerts are already in the planning stage.

■ A new musical group was formed during the past season in Omaha. The Omaha Opera Society, under the guiding hand of Richard Valente, was organized and two productions were mounted. "Madame Butterfly" was offered on Feb. 17, "Tosca" on May 8 and 9. Regional talent was drafted for both on- and off-stage work. The musicians for the most part were members of the Omaha Symphony. Other productions are scheduled for the coming season.

Dick Walter Productions in Omaha and in the musical field presented Anna Russell, Mantovani and his Orchestra, the Mexican National Symphony, a concert version of "Candide," the musical comedy "Li'l Abner," "Music Man," the Ballet Busse de Monte Carlo, and "An Evening with Mary Martin." . . . The Tuesday Musical, a subscription concert series, offered tenor Cesare Valletti, violinist Michael Rabin, pianist Alexander Uninsky, 'cellist Leonard Rose, and the Robert Shaw Chorale and Orchestra. . . . At Boys Town, under the sponsorship of that organization, violinist Stephan Hero was heard on Nov. 17, and the Bernard Peiffer Jazz Trio, March 1. . . . Morning Musicale also gave a series including soprano Joan Marie Moynagh, pianist Anton Kuerti, and the Rococo String Ensemble. . . . Other concerts and recitals were heard regularly at Omaha's Joslyn Art Museum. NORMAN H. FILBERT, JR.

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LOS ANGELES

On April 3, in UCLA's Schoenberg Hall, the Hungarian String Quarter continued the stream of chamber music events which has flowed unabated since the opening of the season. This was one of the better ones. Of special interest was Bartok's Third, not often heard here. This work is a hard nut to crack for the listener, since it is Bartok at his most concentrated intellectuality. Expressionist to a high degree, it is perhaps the least accessible of the six quartets. The Hungarians played the one-movement work with much skill and comprehension. Other compositions on the program were Haydn's Quartet, Op. 64, No. 5, and Schubert's G Major Quartet, Op. 161, both projected with warmth and musicianship.

Artur Rubinstein was Georg Solti's soloist in an all-Beethoven program with the Philharmonic on April 9. A soldout house enjoyed immensely Rubinstein's way with the "Emperor" Concerto, and Solti's exacting, but spirited Coriolanus Overture and "Eroica" Symphony.

Segovia enchanted his followers again on April 13 with a recital in the Wilshire-Ebell Theater, while Artur Rubinstein regaled his admirers on the same evening with a Chopin program in the Philharmonic Auditorium.

The Russian mezzo Zara Doloukhanova captivated a sold-out house on April 18 at the Philharmonic Auditorium. On the 20th, in the Wilshire Ebell Theater, violinist Berl Senofsky played to a small but appreciative audience. Winner of the Queen of Belgium's International Competition in 1955, Mr. Senofsky displayed much technical affluence and expressive musicianship. Especially noteworthy was his playing of the Bach Chaconne, Brahms' G Major Sonata, Hindemith's Sonata in E, and Ysaye's Sixth Sonata for violin alone.

■ The Sixth annual Spring Festival of Music at UCLA began on April 15 and ended on the 22nd. The series, under the general direction of Lukas Foss, was devoted to British and American music. It began with a production of Benjamin Britten's opera "The Turn of the Screw," based on Henry James' ghost story. Myfanwy Piper's libretto is second-rate, but Britten has nevertheless created an atmosphere of supernatural intensity with his 12-tone theme and 15 variations. The work was expertly conducted by Jan Popper. Performances followed on three succeeding nights.

On the 19th, compositions by Bacon, Barber and Fine were performed by the University Glee Club, and works by Ingolf Dahl, Erickson, Rogers and Willan were played by the Concert Band. On the 20th there was a chamber music program. Of special interest was the west coast premiere of Stravinsky's "Threni" with the University Symphony Orchestra and the Gregg Smith Singers under Lukas Foss. Dr. Foss also presented his group of improvising instrumentalists.

ARTHUR W. WOLF

SAN FRANCISCO

■ "Tosca" was the penultimate work performed by the Cosmopolitan Opera Company. The production was enlivened by the American opera debut of Margherita Roberti in the title role, who sang with invigorating gusto and whose handsome appearance contributed in no small measure to her instantaneous success. Once her Tosca has acquired more subtlety and individuality, it should be memorable. Richard Tucker was a vocally expert Cavaradossi and Walter Cassel's Scarpia was suitably sinister and menacing, both in vocal nuance and stage demeanor. The new scenery created for the third act was dramatic and atmospheric.

The season closed with a sparkling and fast-paced production of Verdi's "A Masked Ball." The orchestra under Carlo Moresco treated Verdi's delightful score with affection and verve, and the libretto came to life in a performance which was consistently gay and spontaneous. The singers were uniformly excellent. Margherita Roberti was a distinguished and vocally brilliant Amelia, Richard Tucker, a zestful and thoroughly convincing Riccardo, and Cornell MacNeil a splendid Renato. Irene Kramarich sang gloriously as Ulrica. Peggy Bonini was delightful as Oscar, the page.

■ The world premiere of a one-act opera took place at The Contemporary Dancers Foundation, when Francis Gordon Parmentier conducted his naive, charming "The Little Prince." The score is tasteful, highly melodic, and extremely pleasing within its limitations. Kathleen Knudson's libretto is a far cry from the fable of St. Exupery, but possesses a certain validity of its own. The performers caught the nostalgic, elusive air of this miniature phantasy, and sang and acted with commendable discretion and imagination. Particularly good was Patricia Velsir as a streetwalker.

■ A recent artist with the San Francisco Symphony was 18-year-old pianist Stephen Bishop, in the first U.S. performance of Esplá's somewhat tepid and repetitious "Sonata del Sur." Despite the rather ungrateful character of the music, Mr. Bishop gave an excellent account of himself. The entire program was devoted to Spanish music which Maestro Jorda conducted with skill and

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grace. . . . The following week Jorda conducted with considerable success the great Mass in B minor of Bach. Soloists Lois Marshall and Nan Merriman were in particularly fine voice. . . . Guest artist for the April 1 contest was Dame Myra Hess, playing the Mozart Concerto for piano and orchestra in D minor. Her tone has lost none of its authority nor delicacy; if anything, the years have added to the stature of this truly great artist.

After an absence of several years, Dorothy Maynor returned to the local scene, presenting a recital notable on many counts at the Oakland Auditorium. Her voice has lost something of its former lustre, but her interpretative powers are unimpaired and she was at her best in such arias as Handel's "O Sleep, why dost thou leave me" from "Semele."

For her third and final recital in the Little Theatre of the Legion of Honor, Margaret Tilly, pianist, offered an all-Beethoven program. Particularly noteworthy was her majestic conception of the Sonata in C minor, Op. 111, which brought to an inspiring close this finely planned evening. ALAN CAMPBELL

CLEVELAND

■ First performances of unduly neglected works by masters of the past centuries were welcome additions to our symphonic fare. The latest addition to this category was the Schumann "Introduction and Allegro" for Piano and Orchestra, called to life by Rudolf Serkin, who performed this youthful and lyrical work with all the devotion and love of a great artist for its creator. This served as *hors d'oeuvres* for the mighty Brahms D minor Piano Concerto magnificently interpreted by Szell and Serkin. Haydn's "Horn Call" Symphony and a delicately intoned Prelude to Irmelin by Delius rounded out this 18th program of the season.

At the following pair of concerts a novelty of quite a different color held the amusing spotlight; the "Geigy Festival" Concerto for Side Drum and Orchestra by Rolf Liebermann. There can be no doubt that the very clever tympanist Robert Pangborn relished the welcome chance of taking several bows for his handling of this knotty problem, which he solved with good incisive rhythms of the hollow sounds emanating from such an instrument. This drum was, by the way, imported from Switzerland, we are told.

Young, prizewinning Arnold Steinhardt made his initial bow with the Wieniawski D minor Violin Concerto and gave a musicianly account of himself, albeit his tone was not quite meaty enough for the passionate gypsy quality of the last movement. He was accorded a warm reception and welcomed as the future assistant concert master of the orchestra.

■ The 20th program offered three first performances—"Canzon duodecimi toni" for double brass choir by Giovanni Gabrieli; the Concerto for Oboe and Orchestra No. 1 by Handel, excellently performed by Mark Lifschey; and Bach's Cantata No. 4, "Christ lag in Todesbanden," with the Orchestra Chorus conducted by Associate Conductor Robert Shaw—a moving experience. After intermission Szell gave a towering reading of Brahms' Third Symphony.

French composers held the stage when a Milhaud orchestration of Couperin's charming "La Sultane" Suite had its first performance at these concerts. The highly popular concertmaster, Josef Gingold, performed in refined and musicianly style Chausson's "Poeme" and Saint-Saens' "Rondo Capriccioso." Colleagues and audience feted the artist with enthusiasm. Debussy's "La Mer" brought great applause for conductor and orchestra. ROSE WIDDER

NEW ORLEANS

■ This city heard its first English-language version of Mozart's "Don Giovanni" on April 16 in a performance of such over-all quality that it overcame New Orleans' natural and long-expressed objection to opera in translation. The occasion was the opening of the Spring Opera Festival of the Experimental Opera Theatre of America, subsidiary of the New Orleans Opera.

At the opening of the festival, the Opera House announced that about 1000 new season subscribers had been added to the grand opera's membership here in a drive of eight weeks; and, for the first time in years, the Opera House is operating without a deficit.

A large audience was present in the Civic theatre for "Don Giovanni." Guest stars were Norman Treigle of the New Orleans and New York City Opera companies, in the title role, and soprano Ellen Faull of the New York City and San Franicsco Opera companies, as Donna Anna. Miss Faull was an emergency replacement for EOTA auditions winner Jeanne Grant, who became ill during the final stages of rehearsals. Treigle's was a commendable vocal personification as well as an agreeable physical representation of the Don. Miss Faull is the finest Donna Anna the city has heard in the past 10 years, displaying a pure, agile and sensitive voice in the role.

Of the young singers who won the right to sing here during the festival at auditions earlier in the year in New Orleans and New York, several were notable as being capable of important careers in the future.

Of these were Virginia Bitar, an Olympia, Wash., soprano, who took the part of Zerlina with piquant aplomb and lovely voice; Raymond Michalski, a bass-baritone from Bayonne, N. J., whose Leporello was sensationally fine; and Marilyn Hunter, New York soprano, whose Donna Elvira was vocally expert and suggests that this young lady could go far in the dramatic soprano field.

Other singers were Stanley Kolk, Shreveport, La., tenor, who returned again to sing with EOTA, this time as a good Don Ottavio; Richard Ames, Cleveland, as Masetto, and Ara Berberian, Detroit, as the Commandante. The production was staged handsomely within the confines of the theater by Armando Agnini, and Cellini's direction was taut and refined. Knud Andersson directed the chorus and Lelia Haller the ballet.

Three additional operas heard in the festival were Offenbach's "Tales of Hoffmann," in French, directed by Knud Andersson; Massenet's "Manon," in French, directed by Cellini; and Johann Strauss' "A Night in Venice," in English, directed by Andersson.

■ Other audition winners this season are Raquel Montalvo, soprano, Ponce, Puerto Rico; Nedda Casey, mezzo-soprano, Scarsdale, N. Y.; Carol Bergey, soprano, Morristown, Pa.; Norman Mittleman, baritone, Manitoba, Canada; Jeanette Scovotti, soprano, New York; Enrico De Giuseppe, tenor, Philadelphia; Glade Peterson, tenor, New York; David Daniels, baritone, Evanston, Ill.

Also Walter Carringer, tenor, Knoxville, Tenn.; Arnold Voketaitis, bass-baritone, East Haven, Conn.; Nasco Petroff, tenor, Canada; Teresa Stratas, soprano, Tulsa, Okla.

The Spring Opera Festival was sponsored by the New Orleans Opera through a $165,000 Ford Foundation grant spread equally over three seasons. SIM MYERS

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N. Y. Concert Beat

(*Continued from page 33*)

Faith Epstein, pianist, April 19, E—It was apparent, after Miss Epstein, a student at New York's High School of Music and Art, had played about ten measures of the opening work—Bach's "Sheep May Safely Graze"—that we were hearing a genuine talent. In Mozart's D major Rondo, a long Brahms group and a Beethoven sonata, this impression was confirmed. She has a flair for her instrument that may eventually gain her wide recognition. Technically, she was often uneven, but where the interpretive insight is so keen at an early age, the potential is great. R. H.

Esther Glickman, lyric soprano, Sunday, April 26, E—Miss Glickman, presented her second New York recital, singing songs by Schumann, Mozart, Wolf, Beethoven, Gluck; a French group by Fauré and Poulenc. The soprano disclosed a very fine musical intelligence and a pleasing voice. She should concentrate, however, on eliminating a breathy quality which mars her vocal production. Miss Glickman is a well known performer for civic organizations and on this occasion she presented an interesting song recital. Allen Rogers was the capable accompanist. L. K.

Arthur Tennant, tenor, April 28, E—Mr. Tennant, who made his debut here in 1953, presented an interesting song recital, singing works by Brahms, Schumann, Dello Joio, Williams, Duke; Fauré and Poulenc. The singer, who has served as a college teacher (notably at Oberlin Conservatory), has a pleasing voice and personality. He displayed sensitive musicianship, but had difficulty with his voice production. This was the case particularly with his upper register, which was often forced and had a tendency towards a tremolo. Paul Sargent was the accompanist. L. K.

Carol Lee Eshak, pianist, May 10, E—Miss Eshak appeared in a piano recital playing by Mozart, Liszt, Chopin, Berg and Ravel, after having given numerous programs throughout the metropolitan area. She has been soloist with the Little Orchestra Society of New York at Town Hall and is a scholarship winner at Juilliard School of Music.

In the Rondo in A minor by Mozart and the Sonata in B minor she displayed a strong and vital technique. The playing of the young artist is convincing and has a clean melodic tone and delivery. Miss Eshak also showed taste and feeling in her rendition of the Scherzo in B minor by Mozart and gave a commendable reading of the highly exacting Sonata, Op. 1 by Berg. L. K.

TOWN HALL

Zaven Khatchadourian, pianist, April 27, E—The Turkish-born Armenian pianist, now residing in New York, was heard in the Chaconne by Bach-Busoni; Variations and Fugue on a Theme by Bach," Op. 81, by Reger; Ravel's "Pavane pour une infante défunte" and "Alborada del gracioso," a Chopin Nocturne and his Scherzo in C sharp Minor, Op. 39, and Liszt's "Consolation" and "Mephisto Waltz."

Mr. Khatchadourian seems to find the romantic style of music most congenial, a state of affairs which worked a bit of a hardship on the Ravel works. However, in general his approach to the music played was beyond cavil. He was never percussive, and often produced a lovely singing tone. The more contemplative numbers came off best; he seemed to miss some of the drama of the more robust works, even though his technique was more than adequate for the difficulties the program presented. C. E. R.

Mario Miranda, pianist, April 28, E—A New York debut recital was given by this experienced Chilean pianist, who won first prize in a national contest in his country in 1952 and studied in Germany, where he received further awards. The program was well devised to show his playing in different styles of music. Mozart's Sonata in D major, K. V. 576, had a smooth reading, orthodox in tradition. In Beethoven's "Pathetique" Sonata Mr. Miranda revealed a more dramatic and large-scale interpretative style. Chopin's F minor Fantasie was done with good effect, despite a few debatable rhythmic details. The second half brought excellent readings of Webern's Variations, Op. 27, and Debussy's "Estampes." The latter suite was in many ways the highlight of the program, showing authority and rare grasp of style, natural in one who studied with the late Walter Gieseking, a noted Debussy performer. The closing work was Ginastera's colorful "Suite de Danzas Criollos." Mr. Miranda is a well-equipped pianist, and needs principally a greater cultivation of subtlety in his playing to rank in a high bracket. R. K.

Gudrun A. Simonar, soprano, April 29, E—The soprano, who has won popularity and acclaim in her native Iceland and has appeared widely in concert and opera in Europe, made her U. S. debut with an interesting and unusual program. The attractive young singer revealed a rich and colorful voice and the rare timbre and quality of a true lirico-spinto soprano, also a pleasing personality. Miss Simonar opened her program with a group of songs by Dvorak, sung with spirit and style. In the following group of Spanish songs by Falla, the artist revealed a lovely pianissimo tone in "Nana" and "Cancion," and sang with expression and warmth. Among the highlights of the recital was the group of six songs from her native Iceland. "Vogguljoth" (Lullaby) by Sigurthur Thorthorsen was a hauntingly beautiful melody, tenderly sung. The artist closed her program with two arias, "In quelle trine morbide" from "Manon Lescaut" by Puccini and "Pace, mio dio" from "La Forza del Destino" by Verdi. Kurt Stern was the able accompanist. L. K.

George Goodman, bass-baritone, May 3, A—The bass-baritone, a member of the Jubilee Singers, made his debut as 1958-1959 winner of "The Joy of Singing" Town Hall award. He is a graduate of the Manhattan School of Music and recipient of several other prizes including the Marian Anderson award, the John Hay Whitney Grant and the Martha Baird Rockefeller Grant.

Mr. Goodman presented an unusual and exciting song program with first New York performances of "Los brazos Traygo Cansados" by Miguel de Fuellana; "Audi Domine," motet by Andreas Hammerschmidt, and "Saul and Samuel" by Karl Loewe.

Three songs by Brahms, an aria from "Tolomeo" by Handel, the "Air de Charon" from "Alceste" by Lully, a group of four songs by Duparc, and four "Afro-American Folk Moods" completed the program. The talented and sensitive musician is gifted with the dramatic ability to project the emotional content of the music he sings. His voice is not a big one, but has a smooth, rich quality and an even scale. He displayed excellent diction, particularly in the French group. William Sowerwine was the accomplished and sensitive accompanist. L. K.

N. Y. Chamber Symphony, Arthur Lief, conductor, May 3, A—The debut of this organization introduced a capable ensemble headed by a young conductor of evident ability in building enticing programs. Three first performances of contemporary works by young Americans were alternated with minor masterpieces by Stravinsky, Poulenc and Ibert to make an adventurous afternoon of music.

The American scores included "Stanzas" by Mel Powell, Gunther Schuller's "Little Fantasy" and a more ambitious work by Ned Rorem, his Second Symphony. The first two are brief, experimental pieces free from the rigorous demands of form. But the Rorem, in three movements, is a serious attempt to sustain a broad and elevated symphonic language. The first two movements are written by a man who loves melody—too much to subject his themes to the hard tempering of symphonic development. The third movement is not melodic at all, but barbarically rhythmic. All in all, it is an ingratiating work.

The three remaining scores were "Danses Concertantes" by Stravinsky, Ibert's "Divertisement," and "Le Bal Masqué" by Poulenc, scored for a group of eight players and baritone soloist. The two former scores are familiar. The latter consists of absurd lyrics and slyly spoofing music, performed with rare grace by the ensemble. Ralph Herbert sang the music like the musical "pro" he is—and didn't even blink when the percussionist ended one movement with a long blast on a policeman's whistle. R. H.

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Music in our Public Schools

By WILLIAM C. HARTSHORN

MENC DIVISION MEETINGS IN 1959

By VANETT LAWLER
Executive Secretary,
Music Educators National Conference

THE vitality of a national professional organization is measured in various ways. The size of its membership is a good yardstick. The annual growth in membership is another good indication of the potency of a national professional organization. However, this statistical evidence of success should be analyzed in terms of the services a national professional organization actually renders to its members.

The Music Educators National Conference, since the first "conference" in 1907, has rigidly held to a pattern of service which provides members an opportunity to meet together. The federated state unit plan of the MENC makes possible an opportunity for practically all of the 33,000 members of the MENC to participate in conferences on an annual basis. This might be called the heart of the Conference program if for no other reason than it provides opportunities for service benefits for practically the entire membership.

Almost from the beginning of the organization there have been meetings of the Divisions of the MENC on a biennial basis. The 1959 Division meetings of the MENC marked a new high in attendance. More music educators participated in the meetings in Buffalo, Wichita, Seattle, Salt Lake City, Roanoke and Chicago than at any other period in the history of the organization. There was also a proportionate increase in attendance of members of music industry at the 1959 meetings.

Owing to the close of the school term, the American Composers' biographies and essay contests for students will be interrupted and resumed in the fall.

VANETT LAWLER

■ It is not enough, however, to record and to report on the increase of participation, as important as this aspect of organization development may be. The 1959 Division meetings of the MENC were outstanding in professional achievements as well. A kaleidoscopic overview of the six Division meetings of the MENC in 1959 could include references to progress, and therefore improvement, in music education on many fronts.

Among the many steps forward or new looks the following might be cited:

(1) Emphasis on the importance of the quality of music instruction in the schools.

(2) Reaffirmation of the purpose and object of the professional organization, the MENC, the advancement of music education.

(3) Realization of the obligation of the organization and its members to improve music education in the schools.

(4) Importance of musical integrity in the field of music education.

(5) Opportunities for music educators to cooperate with school administrators—Superintendents, Principals, Curriculum Directors.

(6) Understanding of the balanced program in music education.

(7) Contemporary music as a part of the music education program.

(8) Recognition of a changing pattern of education and the place of music therein.

(9) Appreciation of importance of the fact that music educators are first of all educators, then music educators, and finally specialists in their chosen areas.

■ Thus the 1959 Division meetings of the MENC provided an opportunity for the more than 12,000 members who attended, and the 2,000 Student Members who attended, to evaluate and appraise their individual places in the present educational pattern in the United States. They went home not with the idea of promoting or selling their music education programs, because this is not the purpose of MENC meetings or the organization itself. All of the participants at the 1959 meetings returned to their home communities more inspired and confident that their individual responsibilities were well defined. They returned inspired because of the superb quality of the music performances which they heard, and they returned with renewed faith that their niche in the emerging curriculum or educational pattern was assured, provided they could and would measure up to the ideals pointed out in President Karl Ernst's address at the Division meetings, "Quality Teaching is the Answer."*

* Music Educators Journal, April-May, 1959.

EDITOR'S NOTE:—It is hardly possible for one individual to be the personification of a very large organization, but if there is one person more than another who symbolizes the Music Educators National Conference, it is Miss Vanett Lawler. For many years she served as the Assistant Executive Secretary of this organization under Mr. C. V. Buttelman, and more recently, since his retirement, she has been its Executive Secretary. During the past few months Miss Lawler has been in every part of the United States attending the divisional meetings of the MENC, and she has graciously consented to give readers of the MUSICAL COURIER her views concerning current trends in music education that have been evident to her through her recent experiences.
W. C. H.

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College Campus and Conservatory

Photo by Louis Ouzer

DR. HOWARD HANSON, *left, Director of Eastman School of Music, receiving the National Music Council's* 1958-1959 *Conductor Citation from* DR. EDWIN HUGHES, *Executive Secretary of that organization. At right is* CHARLES RIKER, *Executive Secretary of the Eastman School.*

Paul Preus Named Assistant Juilliard Dean

Paul Preus, presently assistant dean of Boston University's School of Fine and Applied Arts, will join the administration of Juilliard School of Music as an assistant dean, beginning with the academic year 1959-1960, it was announced by William Schuman, Juilliard's president.

Following military service, Mr. Preus was appointed associate professor of music and head of the Department of Music at Idaho State College in Lewiston, Idaho. He assumed his present post at Boston University in 1950. In addition to his administrative posts, Mr. Preus has been active as a choral conductor.

Peabody Conservatory Adds Faculty Members

Peter Mennin, Director of the Peabody Conservatory, has announced additions to the faculty for the 1959-60 term of the Baltimore school. In addition to the previously announced appointment of David S. Cooper as Dean, and of Leon Fleisher and Maurice Gendron to the piano and string departments, respectively, the distinguished French horn virtuoso, Joseph Eger, will also join the faculty next fall.

Formation of the Peabody Art Theatre has also been announced, with Laszlo Halasz as director. Mr. Halasz, former director of the New York City Center Opera and presently director of the Empire State Music Festival, will have Elemer Nagy, who joined the Peabody staff last season, as stage director. Newly staged versions of works from the operatic repertoire will be featured, as well as writings from the contemporary field, and enrollment for the Art Theatre will be limited to twelve students.

The 1959-60 year will begin on Oct. 1, with entrance auditions for new students scheduled by appointment in June, July and September.

Hodges at Cosmopolitan School

The Cosmopolitan School of Music announces that Lester Hodges, internationally known voice coach and teacher who joined its faculty last March, will teach through the school's Summer Session June 22-Aug. 1.

Theory, Composition Workshop At Eastman Summer School

A new workshop in composition and theory will be offered in the final week of this year's Summer Session at the University of Rochester's Eastman School of Music, according to an announcement by Summer Session Director Dr. Allen I. McHose. The faculty will include Eastman School Director Dr. Howard Hanson, Alan Hovhaness, Bernard Rogers, Ross Lee Finney, Herbert Elwell, Wayne Barlow, Donald White and Dr. McHose. Eastman School faculty members who will also participate in the forums of the workshop are Elvera Wonderlich, Lyndol Mitchell, David Geppert, Robert Sutton and Thomas Canning.

Sessions of the new workshop will be held daily from Aug 3 through 7, and its objectives are to provide stimulus for the teacher of theory, by stressing the importance of research in the use of musical materials, showing how present-day composers make use of these materials, and providing opportunity for individual discussion with members of the faculty. Information and application blanks for the workshop may be obtained from: Edward Easley, Director of Admissions, Eastman School of Music, 26 Gibbs Street, Rochester 4, N. Y.

Brooklyn College Plans Summer Concert Series

Brooklyn College has announced a summer concert series, to take place in air-conditioned Walt Whitman Auditorium. The four evening events are as follows: Brooklyn Philharmonia Orchestra, Siegfried Landau, conductor, and Malcolm Frager, piano soloist, June 27; Andre Eglevsky Petit Ballet, featuring soloists Melissa Hayden, Andre Eglevsky and others, July 9; Michael Rabin, violinist, July 15; "Barber of Seville," presented under the baton of Anton Guadagno, conductor on the staff of the Metropolitan, July 22.

Events at De Paul University

■ Outstanding among **De Paul University School of Music's** spring events was the concert presented by the National Catholic Music Educators Association and De Paul University, Mundelein College, Rosary College and St. Xavier College, before an audience of 2,000 in the Grand Ballroom of the Conrad Hilton Hotel, April 28. The concert was under the direction of Paul Stassevitch, one of the school's most distinguished faculty members as head of the violin department, and conductor of the De Paul University orchestra. The program included Wagner's Prelude to "Die Meistersinger," Alexander Tcherepnin's "Enfance de Sainte Nino," Respighi's "Pines of Rome," Liszt's Concerto for Piano in E Flat Major, with Carol Miller as soloist, and Leon Stein's cantata "The Lord Reigneth," for women's choir, tenor soloist (Tom Fitzpatrick) and the combined choirs of De Paul University, Mundelein College, Rosary College and St. Xavier College.

Podolsky's Classes

■ The activities of Dr. Leo Podolsky include an invitation to be the adjudicator for the National Music Festival in Montreal, and appearance at the opening session of the Catholic Music Educators Convention at the Conrad Hilton Hotel in Chicago. He returned for his last seasonal visit to the Los Angeles area early in May. The first recital of the Podolsky Junior Master Class was held on May 17 at the Los Angeles Conservatory of Music. The students appearing on this program are chosen by audition from the studios of teacher members of the Podolsky Master Classes for Teachers, from various sections of Southern California.

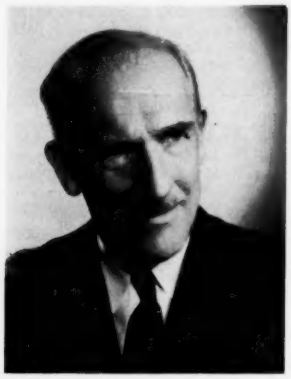
With June Davison and Ardella Schaub, Dr. Podolsky will start on June 1 on a schedule of 13 piano workshops throughout the United States, beginning

with Dallas, Tex., and including Hammond, La., Asheville, N. C., Burlington, Iowa, Minneapolis, Milwaukee, Albuquerque, Belmont, Calif., Los Angeles, Chicago, Richmond, Va., New York City, and ending with the final session on Mackinac Island, Mich.

Additional events are being planned for the summer schedule, starting with a reception in Dallas, honoring Dr. and Mrs. Irl Allison, and the Trio, sponsored by the Dallas branch of the NGPT, of which Dr. Allison is the founder; and a reception in Chicago by the Chicago Branch of the Federation of Music Clubs. The Trio will introduce the new Guild Repertoire Books, recently published by Summy-Birchard.

Mowe to Head Voice Dept. At Hartford School of Music

Homer G. Mowe has been appointed chairman of the voice department of the Hartford (Conn.) School of Music. Mr. Mowe, who assumes his new duties in June, is chairman of the American Academy of Teachers of Singing, a member of the faculty at Teachers College,



Columbia University, and the Professional Training Center of the American Theatre Wing. Among other institutions with which he has been affiliated are Yale University, 1946-1955; the Hartt College of Music, University of Hartford, 1955-1959; and the Organ Institute at Andover, Mass. Mr. Mowe is a past president of the National Association of Teachers of Singing and of the New York Singing Teachers Association. He was vice-president of the Music Teachers National Association in 1940 and 1946. He has been active for years as a bass-baritone and as a private teacher in New York.

The announcement of his appointment was made by Robert Brawley, director-elect of the Hartford School of Music.

SCHOOL NEWS

■ On May 10 and 17 in the **Cincinnati College-Conservatory of Music** Concert Hall a Baroque Festival of Music was held. Featured on the first program was a concert version of Handel's opera "Julius Caesar," with soloists selected from the voice majors of the school. The chorus was directed by Willis W. Beckett, Cincinnati May Festival Chorus director, and the orchestra was under the baton of Alberto Zedda. On May 17 a concert featuring music of Purcell was presented. Alice Ehlers, member of the College-Conservatory faculty, was the artistic director and accompanist on the harpsichord.

■ The **San Francisco Conservatory** is presenting Egon Petri in a series of six recitals including all the Piano Sonatas of Beethoven, on Thursday evenings at the San Francisco Museum of Art, May 21, 28, June 4, 11, 18 and 25. The final concert of the series, according to an announcement, marks the farewell of Mr. Petri to the concert stage after a career of more than half a century.

■ Marvin Rabin, associate professor of music and conductor of orchestras at **Boston University's** School of Fine and Applied Arts, prepared and conducted the new Greater Boston Youth Symphony Orchestra of 85 players in its Jordan Hall debut concert on May 10. Soloists were high school instrumentalists, and included Elin Frazier, trumpet, in "Prayer of St. Gregory" by Hovhaness, and Eugene Gratovitch in Bruch's G minor Violin Concerto. Jerome D. Cohen, a student at **New England Conservatory,** led his own Concert Overture No. 1.

■ The fifth annual concert in the drive by **Juilliard School of Music** to endow a scholarship at the School in the name of Josef Lhevinne was held on April 28 in the School's Concert Hall. Artists donating their services included Phyllis Curtin, soprano, presenting two groups of songs with Brooks Smith at the piano; and Mme. Rosina Lhevinne, pianist, who joined with violinist Oscar Shumsky and 'cellist Leonard Rose, both of the Juilliard faculty, in performances of Beethoven's Variations on "'Ich bin der Schneider Kakadu" and Mendelssohn's Piano Trio No. 1.

■ **The New York College of Music** gave a concert in the New York City Handel Festival on May 1, by faculty members and guests. A program of chamber music was played by Adolph Teichert, guest harpsichordist, Lois Wann, oboist, Jane Taylor, bassoonist, LaNoue Davenport, recorder player, and Robert Kuehn, viola da gambist. The program included oboe and harpsichord sonatas, trio sonatas for recorder, oboe, continuo, harpsichord, and oboe, bassoon, bass, and harpsichord, as well as harpsichord solos.

Following the concert, The Mayor's Scroll of Merit was presented to the New York College of Music by Commissioner Emma Rothblatt of the Department of Commerce and Public Events, sponsors of the Festival. In the absence of Dr. Arved Kurtz, director of the College, who was ill, it was accepted for the school by William Gresser, member of the board of trustees.

■ "Prelude and Fugue," a new opera by Arnold Franchetti, with a libretto by Clifford Bax in "stream-of-consciousness" style, was premiered on a double bill with "The Old Maid and the Thief" by Menotti on April 21, 24 and 25 by the Hartt Opera-Theater Guild. The work was staged by Dr. Elemer Nagy and conducted by Dr. Moshe Paranov. The music is in 12-tone idiom. The composer is a member of **Hartt College of Music** composition faculty.

■ John Alestra, pianist, artist student of Ernesto Berumen, New York concert pianist and teacher, has been appearing as soloist and accompanist to the Glee Club of Saint Peter's College at many concerts given at various schools and colleges this season.

With Angel Reyes and Dudley Powers, violinist and 'cellist, of the faculty of Northwestern University School of Music, Rudolph Reuter recently gave chamber music performances for the Cliff Dwellers Club and for the Chicago Chamber Music Society. It was the season's last concert for the latter organization, which had great success and large attendances for all of its concerts. Dr. Reuter also appeared in a quintet concert with the Northwestern String Quartet, led by Angel Reyes, at Chicago Teachers College, in May.

■ A program of compositions by Blythe Owen was given for the Central Chicago Alumnae Chapter of Mu Phi Epsilon recently. The compositions performed were a Trio for flute, clarinet and piano, songs, and duo-piano numbers. Two vesper services of the Barrington Methodist church, Robert Stebbina conductor, were devoted in part to her choral and solo works.

Miss Owen appeared an accompanist on a recent program of the Chicago Artists Association, and gave a piano recital in Joliet on April 5. Three of her piano pupils have appeared as soloists with orchestra in the past two months.

■ Mme. Re Koster, distinguished Dutch singer and vocal coach, has been appointed as guest lecturer and repertoire coach on the staff of the summer school of the **University of Southern California.**

■ Amy Ellerman, well known contralto, vocal teacher and coach of New York, has been engaged to serve on the faculty of the National Association of Teachers of Singing Workshop at the **University of Colorado** in Boulder, Aug. 16 through 21. She will give daily demonstration lessons, a lecture on voice culture, vocal problems, repertoire in the oratorio, concert and opera fields, and will also serve on various panels.

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AWARDS

■ The Concert Artists Guild's 1959 Town Hall debut award has been won by Agustin Anievas, pianist. Raymond Michalski, bass, was the runner-up. Mr. Anievas, 24, is studying with Adele Marcus at the Juilliard School of Music, he won the 1958 Michaels Memorial Music Award. Judges for the Guild competition were Emanuel Balaban, Carl Bamberger, Celius Dougherty, Robert Goldsand and Nadia Reisenberg.

■ Artur Rubinstein was cited for "distinguished and exceptional service" in a scroll of honor signed by Mayor Robert F. Wagner of New York and presented to the pianist at the annual meeting and luncheon of the Musicians Emergency Fund at the Hotel St. Regis on April 30. The pianist is vice-president and trustee of the fund, and the presentation was made by Richard C. Patterson, Jr., Commissioner of the City Department of Commerce and Public Events.

■ Evan Whallon, conductor of the Columbus (O.) Symphony Orchestra, and, Bernard Goodman, conductor of the Univ. of Illinois Student Symphony, will share one fellowship award in conducting made by the Kulas Foundation of Cleveland. Maurits Sillem, operatic and symphonic conductor in England and on the Continent, will receive a full fellowship. The applicants were personally selected by George Szell, musical director of the Cleveland Orchestra.

■ The 1959 debut recital award of the Leschetizky Association of America has been made to Alexander Fiorillo, 20, pianist, who is studying with Genia Robinor in his native city, Philadelphia. Honorable mention was won by Richard Leonard, of New York. Judges were Edwina Behre, Cesar Saerchinger, Chalmers Clifton, Courtlandt D. Barnes, Jr., and Erna Jonas. The chairman of the contest was Mary Boxall Boyd, and the host was Ernesto Berumen.

■ The Harvard Musical Association has commissioned chamber music works from four composers, Ramiro Cortes, Karl Kohn, Henri Lazarof and Carlos Claudio Spies, each receiving an award of $500.

■ Ralph Votapek, of Milwaukee, a junior in the School of Music at Northwestern University and pupil of Guy Mombaerts, was named winner of the Rudolph Ganz Midwest Biennial Award for Pianists. Auditions for the four finalists were held in Orchestra Hall. Mr. Votapek will receive a $1000 cash award, and will be given four important public appearances next season: a recital in Orchestra Hall, an appearance with the Chicago Symphony in a Popular Concert, a Sunday afternoon appearance with the St. Louis Symphony, and an appearance at Grant Park Summer Concerts in 1960. Mary Sauer of Chicago, a pupil of Dr. Ganz, was second prize winner. She will receive a cash award of $300. Third and fourth prizes of $100 each were awarded to Edward Gordon of Chicago, Mayne Miller of Park Ridge. The judges were Walter Hendl. Alexander Tcherepnin, and William Schatzkammer.

■ The New York Singing Teachers' Association has announced Jeanette Scovotti as the finalist in their 1959 Town Hall Recital Award competition. Miss Scovotti, fourth annual winner of this vocal honor will be presented in her debut concert on Sept. 29. Second place was won by Maria Kallitsi, who will be given an invitation recital. Lila Leeroy, committee chairman, was assisted by the following judges: Janet Lauren, Frances Newsom, Lydia Summers, Dr. Otto Herz, Robert Kinander, Cesare Sturani, and Lester Trimble.

■ Ramiro Cortes, 25, was the winner of the $500 award in the National Federation of Music Clubs' composition contest for his song cycle "America," for soprano and string orchestra, a setting of a Melville text. The award was given by Mrs. George Bolek, in memory of her late husband, long a member of the Peabody Conservatory of Music faculty. The cycle was premiered at the NFMC convention in San Diego, Calif., on April 25.

■ Julius Rudel, director of the New York City Opera Company, has received the $1000 Alice M. Ditson Award for "distinguished service to American music." The prize was bestowed by Jacques Barzun, dean of faculties and provost of Columbia University, at a reception on April 29.

DONALD DAVIS, *pianist, of St. Petersburg, Fla., young artist student of* PAUL ROE GOODMAN, *on Feb. 7 was soloist with the St. Petersburg Symphony in the Beethoven Concerto No. 3. He also played for the Carreno Club there on April 1 and was heard at the State Convention of the Florida MTA in Jacksonville.*

■ The American Academy of Arts and Letters has made grants of $1500 each to composers Milton Babbitt, John Bavicchi, Mark Bucci and Noel Lee.

■ The 1959 Pulitzer Prize in Music has been awarded to John La Montaine, American composer, for his Piano Concerto, premiered in Washington, D. C., last fall by the National Symphony Orchestra under Howard Mitchell, with Jorge Bolet as the soloist. The work was repeated by this orchestra with the same soloist in Carnegie Hall, New York, on Nov. 29, 1958. His prize work was commissioned by the American Music Center through a Ford Foundation Grant.

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■ Maria Mastrangelo, 17, soprano from Brooklyn, was the winner of the Metropolitan Opera Guild's 1959 Vocal Scholarship for four years' full tuition at a musical school to be selected. She is now a senior at Lafayette High School in Brooklyn.

■ Three winners have been named by the Walter W. Naumburg Musical Foundation in its 35th annual competition. They are: Sophia Steffan, mezzo-soprano, former student at Juilliard School of Music; Ralph James Votapek, pianist, of Northwestern University; and Howard Abel, New York pianist, a graduate of Juilliard. The judges for the final hearings were Chalmers Clifton, chairman; John Kirkpatrick, Philip James, Harrison Keller and George Schick.

■ The National League of Penwomen, at the annual luncheon meeting in Los Angeles on May 3, presented first prize in its contest for compositions to Grace Bush for her song "Live Life Today," to a text by Douglas Malloch; and second prize to Sadie Garnett for her song "Be the Dream," with a lyric by Lucile Palmer McMillan. The music judges were Virginia Villines and Charles Haubiel, composers.

STUDIOS

■ The artist pupils of Clarence Adler have had an active season of concertizing. Harold Cone is again in Spain on his third tour this season. He has appeared as soloist with the leading orchestras of that country and in recital and has met with tremendous success both on the mainland and on the Island of Mallorca. He played with the Barcelona Orchestra in a Beethoven Festival in the Palace of Music. Other appearances were in Madrid, in Palma in recital, and in the Village of Valldemosa where Chopin and George Sand spent the winter of 1838. The performance took place in the very room of the monastery where Chopin lived and worked. Mr. Cone also recently was in the Far East, and on July 15 will appear with the New York Stadium Orchestra under the direction of Alfred Wallenstein, playing the "Symphonic Variations" of Cesar Franck.

Deanne Garcy, young American pianist, was heard in Carnegie Recital Hall on May 9. She has just been awarded a money prize in the International Recording Contest of the Guild of Piano Teachers. Amiram Rigai, young Israeli pianist, who has had appearances in recital on the West Coast and through the Eastern states, was heard in recital at Carnegie Recital Hall on May 16. He was the first pianist to play in the new Frederic Mann Auditorium in Tel-Aviv, Israel. Marcelita Kabayao, Filipino pianist, is again in New York City in preparation for another recital at Town Hall in the early fall. She has just returned from a tour of more than 100 concerts in Europe and the Orient.

Paulina Ruvinska, in recital at Carnegie Hall and at Columbia University, is giving a complete program featuring Spanish music from the 18th, 19th and 20th centuries. Barbara Micale, well-known Syracuse pianist, was heard in solo recital in Syracuse and will appear in a program of piano music at the Brooklyn Museum on June 14. Isadore Freeman is appearing in a series of chamber music recitals and lectures. Allen Brown is on a ten-week tour in South America as accompanist and soloist with the Jubilee Singers.

■ Professional singers from the Ruth Singletary Studios, of Chicago, prominent in opera and concert this season are Phyllis Paige, soprano, Prudencija Bickus, dramatic soprano, Michael Bondon, bass-baritone, and Mary Frances Purse, coloratura, who is a soloist at Anshe Emet synagogue, and has appeared twice as Musetta in performances (in English) of "La Boheme," presented at the Eighth Street Theatre by the Musicians Club of Women. She sang the title role of "Sister Angelica" in a performance of this opera sponsored by the Chicago Park District, and directed by Silvio Insana last month.

Miss Bickus has been engaged to make her American operatic debut on June 21 and 26 with the Cincinnati Summer Opera Company as Tosca, a role in which she made her debut last summer in Milan, as winner of the American Opera Auditions. Following her recent recital tour of New England, Miss Bickus sang Ludmila in a concert version of "The Bartered Bride," presented in Orchestra Hall in May by the Chicago Business Men's Orchestra under the direction of Herbert Zipper. The same performance featured Mr. Bondon as Kezal, the marriage broker. The basso, who has been on tour with Clarence Cramer's "A Night at the Opera," is also fulfilling joint recital engagements with Miss Bickus as a newly-formed Operatic Duo.

Miss Purse, who for two successive years was a coloratura winner in the Chicagoland Music Festival Contest, and last year won second place in the "Best Woman Singer" auditions, has been guest soloist this Spring for the MacDowell Society, the Evanston Music Club and other North Shore organizations, in addition to her position at St. Matthew's Episcopal Church of Evanston.

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